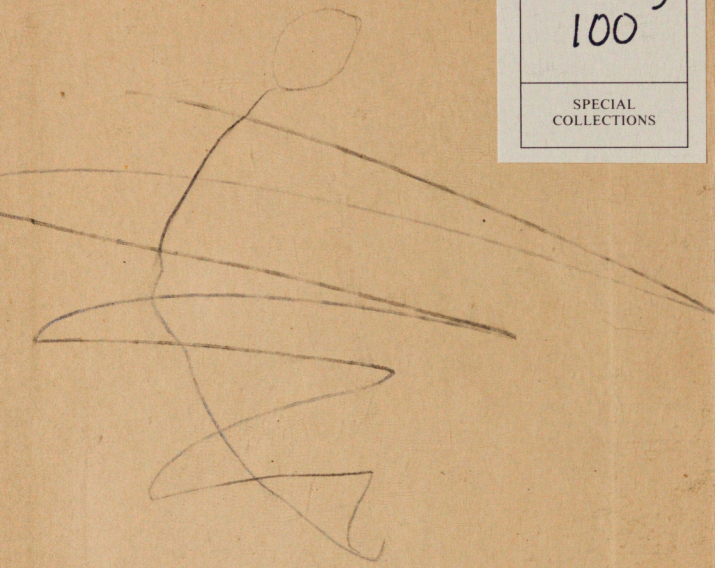
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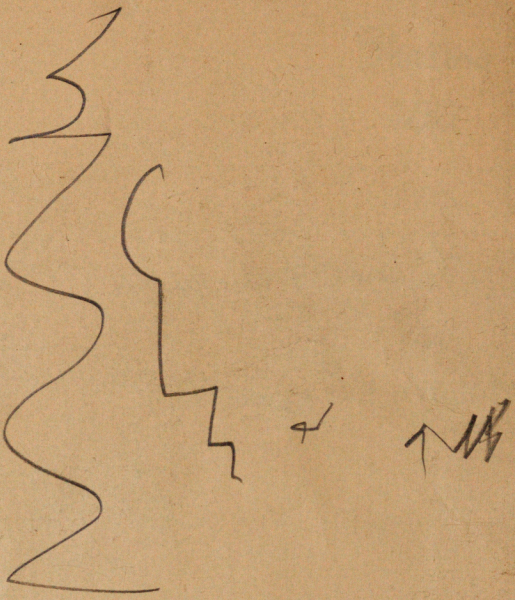
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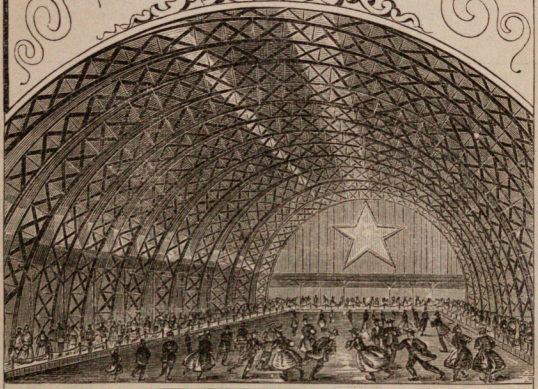
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THE SKATERS TEXT BOOK



BY

FRANK SWIFT
CHAMPION OF AMERICA

&

MARVIN R. CLARK
THE NOTED SKATING CRITIC

NEW-YORK.

ENTERED, according to Act of Congress, in the year 1868, by

WM. H. BISHOP AND MARVIN R. CLARK,

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16 and 18 Jacob Street, New-York.

TO

THE SKATERS OF AMERICA,

TO WHOM

THE TRIBUTE OF THIS DEDICATION IS FELT TO BE EQUALLY DUE, IN VIRTUE OF THEIR ACKNOWLEDGED PROFICIENCY IN THE EXERCISE TO WHICH IT RELATES, AND THEIR RELATIONS AS COMPATRIOTS WITH ITS AUTHORS, THE TREATISE WHICH FOLLOWS—THE FIRST ATTEMPT, IT IS BELIEVED, AT A METHODICAL AND EXHAUSTIVE EXPOSITION OF THE PRINCIPLES OF THAT AGREEABLE AND USEFUL ART—IS

Respectfully Inscribed.

TESTIMONIAL.

I have examined THE SKATER'S TEXT-BOOK, *and consider it by far the most comprehensive work on Skating that I have seen. The practical details relating to dress, shoes, the skate and its adjustment, are minutely given. The beginner is progressively led from the elements to the most difficult combinations. Especial attention is paid to the proper position of the body and its parts, for the execution of movements with grace. Great care has been taken to describe the figures as clearly as words will allow; and many excellent cuts illustrate the subject. As ice begins with frost, so the work fitly ends with* RHYME—*both well selected and original.*

E. B. COOK.

PREFACE.

THE need of a thorough treatise upon the subject of skating has induced the authors of this work to undertake the task of furnishing to the skating fraternity, and those who desire to become skaters, a thorough, instructive, and readable work on the subject, which will be in reality "The Skater's Text-Book," and an authority which may be relied upon as correct.

During the short time we had in which to prepare this work, we were afforded an opportunity of examining a number of works, both American and English, upon the art of skating; and if we had not previously known the necessity for an authority and a correct instruction book of the art, we certainly would have felt it after reading those books, which were evidently written by persons entirely unacquainted with the subject, with only one or two exceptions. The authors of this work are well acquainted with the art of skating and write knowingly. We are induced to say this not from a feeling of conceit, but to assure the novice that, by close attention to the instructions given herein, he may become a proficient skater. The movements are described in as clear and concise language as can be used, and many useful hints given which will be of infinite benefit in learning them.

It was thought best to present to the reader's attention the subject of exercise, especially touching upon those points which appertained more particularly to skating, as entertaining and instructive, and worthy a place in the memory of every skater. There are also several pages upon the "Poetry of Skating," in the perusal of which we ask the indulgence of our reader. Perhaps, during his journey in the cars through the cold winter weather, the skater may find subject for thought in the work, or when snugly gathered around the warm fire in the "club-house" on the pond, while the snow is falling in silentness without, the "Poetry of Skating" may not be *inapropos*. Or, some silent night, when the skater is patiently waiting for Jack Frost to knit the waters together with his icy fingers, and his blue nose rubbed against the window-pane causes a drawing "sensibly near" to the fire, the skater may be pleased to find "The Text-Book" in his overcoat pocket, and possibly peruse its pages with interest and profit.

If we have "left undone those things which we ought to have done," the reader is reminded of the short space of time in which we were obliged to prepare the work, and we hope our derelictions will be overlooked.

We have spared neither labor nor expense to make the work attractive as well as instructive, and we sincerely hope we have succeeded in our efforts, and the blooming health and consequent good spirits of our readers will be a reward dearer to us than any other which it is in the power of humanity to bestow.

INTRODUCTION.

EXERCISE.

So little attention is paid to the all-important subject of exercise in this country, notwithstanding the many excellent facilities and extraordinary inducements held out, that works upon the subject of exercise, in its various forms, have literally gone begging to the people for their support and countenance. This, however, is not the case in other countries, where exercise is considered in its true light as a *sine qua non* of existence. The Germans, who are, by the way, among the healthiest and most industrious of our citizens, are noted for their athletic games; and it is a fact that they constitute the schools and societies devoted to gymnastics in this country. Germany surpasses all other countries in facilities for gymnastic as well as other health-promoting exercises—her gymnastic unions number *two thousand and fifty-three*, with two hundred thousand members. Is it not a sad fact that these Turnvereins of the Germans are the only schools of exercise which have been supported in our country?

Exercise is to the human body what fire is to the boiler. Inaction deadens the senses, stills the circulation of the fluids of the body, produces lassitude, and eventually disease and death. Remove the fire from the boiler, and it will cease to generate steam, the engine will cease its motion; for what matters the water in the boiler if the fire is not there? So deprive the body of exercise, and its functions cease to operate, the blood moves sluggishly through

the veins, settles in the remote parts, stagnates, and disease is the result.

Rheumatism, dyspepsia, nervous irritability, gout, which is a species of rheumatism, consumption, and a troop of diseases of similar nature, are attendant on inaction and neglect of exercise. Yet, with these facts staring us in the face, we are more and more rapidly declining to the lassitude and that pampering to the depraved tastes of the senses which were the utter overthrow and ruin of the ancient Romans, once the most powerful nation of the earth. Action is life, and life is dependent on action.

Exercise increases the size and strength of the bones, by favoring the deposition of animal as well as earthy matter, of which they are constituted. We know this from our own experience. The blacksmith's arm is invariably muscular, the bones of the laborer are dense and strong, while those of the student, unaccustomed to exercise, and those to whom manual labor is unknown, are deficient in size and puny in strength. The cause of this effect is thus explained: the tendons of the muscles are attached near the extremities of the bones; exercise of the muscles increases the action of the vessels of that part to which the tendons are attached, and thus increases the nutrition and size of this portion of the bone.

In proportion as the strength and size of the bones are increased by exercise, the muscles attached thereto are developed and strengthened, and when the muscles are called into action the flow of blood in the arteries and veins is increased; and this flow of blood is necessary to the healthfulness as well as the strengthening of the muscle.

Yet exercise should be carefully apportioned to the different muscles of the body, and not taken, even then, to excess; for excess is abuse, and the abuse of exercise will render a curse in many cases greater than the penalty of inaction. Exercise too long continued, so as to produce a feeling of exhaustion, lessens the size and diminishes the power of the muscles, because it effects a strain upon them

which they are inadequate to perform. This is a danger to which we are too liable, and its pernicious effects are not apparent until we lose the stimulus which has incited us to exertion, and then we are aware that the loss of material occasioned by exhaustion exceeds the deposition of matter which exercise has produced. Exercise should be indulged to the extent of fatigue, but never to the excess of exhaustion. "After toil cometh rest." Exercise produces fatigue, fatigue calls for rest. Inaction produces exhaustion, or, as our attenuated and indolent loungers on sofas in confined houses would style it, *ennui*. Those only are truly happy, and enjoy the wealth of this world, who toil and exercise to the extent of fatigue, for consequent on fatigue is sweet rest, fatigue and rest giving health and vigor; and those who do not toil nor exercise are miserable, because unhealthy, puny in strength; and all the riches of the Indies are inadequate to the purchase of happiness under luxurious circumstances, which too often pamper to a sensual taste.

Relaxation, therefore, must follow contraction. The necessity of relaxation, when a muscle has been called into action, will be readily perceived by extending the arm, with a weight in the hand, for a few moments. It may also be seen in the restless and feverish excitement we evince after gazing steadily upon passing objects. We will note it in the sewing-machine operator, as also in the mechanic who is confined to the bench. Such employments call into action the muscles that support the spinal column in the erect, which is its only proper position, and the languor of exhaustion is muscular pain. It must be remembered, therefore, that the long-continued tension of a muscle enfeebles its strength, and thereby its action, and eventually destroys its contractility.

The liability of indulging in exercises which develop one portion of the muscular system at the expense of the other, is another cause of abuse. On my mantel-piece is a clock, and as the pendulum moves to and fro I can see the whole internal organism pulsate to its movement. There is an

equal strain upon all of the parts, and every wheel obeys the movement of the pendulum, and performs its duty in conjunction each with the other, inadequate to move alone, any more than the pendulum could vibrate any length of time without the assistance of the remainder of the construction of the time-piece. Over Niagara's seething waters is stretched a bridge, composed of innumerable lengths of wires stranded together, and the secret of its strength lies in the fact that, as the loaded train passes over it, the strain is not on one or a hundred wires, but equally upon all of the small wires which compose the cables. It is unaccountable to us that, when we are so closely surrounded with evidences of the fact that muscular exertion should be proportioned to every part of the system to be healthy and strong, most of those who *do* indulge in exercise carry any one exercise to an extreme, without the least thought of the necessity of applying the same physician to another part of the system. Witness, for instance, pedestrianism, calling into requisition the muscles of the legs, and the prize-fighter, or rather, in the delicate language of a refined generation, the cultivator of "the manly art of self-defense," in his use of the dumb-bells and clubs. Look at the glass-blower while he is forming a globe of glass. Every particle of air is proportioned to the inside surface of that globe, or an imperfection can be instantly detected, and the globe will lose its rounded perfection. As each part of the human body must act in conjunction with the other, it is an absolute necessity, to the production of uniformity in all the parts, that each receive its due proportion of exercise, otherwise what is gained in one is lost in the other.

Pure air and a sufficiency of light are inestimable elements of health while indulging in exercise. Plants that grow in the shade, under trees, or in a dark cellar are of lighter color and feebler than those that are exposed to the light of the sun. You may have noticed trees growing at the side and close to the walls of dwellings. The limbs grow *from* the house into the sun. When a boy, I used to

wonder, being of a speculative nature, why the limbs of a tree, which stood for many years close to the wall of my father's house, did not grow *into* the wall and push the tree over, and when the cause was explained to me my wonder hardly ceased. The whole animal as well as the vegetable kingdom is entirely dependent upon the sun for existence. People who live in dark rooms are greatly paler and less vigorous than those who inhabit apartments well-lighted and exposed to the rays of the sun. Pure air stimulates the blood supplied to the muscles, and lengthens the time we may devote to labor and exercise without fatigue and injury, and the purity of the air is dependent upon the rays of the sun. A memorable and sad illustration of this fact will be remembered by the reader in the history of the English prisoners in Calcutta, who were crowded into a room only eighteen feet square, partly under ground, and having but one small opening to the light and air of day. Of the whole number, one hundred and forty-six, who were confined in that apartment, from eight o'clock at night until six the next morning, but *twenty-three* were living when the jailer entered the room. In this case, the heat which was generated produced a sudden and high fever, and the carbonic acid given out in breathing caused the awful death of the bulk of those human beings. Few persons can estimate the vital importance of pure air to a healthy state of the human system, and fewer still appear to give their attention to the laws of health in this regard. The morning is the best time for exercise, never after a meal, and seldom after the work of the day, unless those muscles are called into play which have been dormant during work.

Exercise once commenced should be continued. The system needs this mode of invigoration as regularly as it requires nourishment by supplies of food. We think the reader will agree with us when we say that, as a general rule, exercise is taken in doses, as we take pills, to correct some defect in the system! We feel that a too close application to business has debilitated the system; we don't need

pills, for we are weak enough; the system is regular, the brow is cool, the skin is pure; but the body is sinking, the head is aching, the pulse is rapid, the step is nervous, energy is lacking, and we devote a day to exercise, then return to the same habits, and before a week has passed we relapse into the same state. It is no more correct that we devote several days to a *proper* action of the muscles and then spend one day inactively, than it is to take a *proper* amount of food for several days into the stomach and then withdraw this supply for a day. Exercise, therefore, should be regular, because the muscular system requires nourishment as much as any other part of the human body.

Education of the muscles forms no inconsiderable part of the subject upon which we propose to treat in this work; for, if we would excel in any particular trade, profession, or recreation, a thorough education of those muscles most immediately concerned is a law of necessity paramount to all others. The power of giving different intonations in reading, speaking, singing, the varied and rapid executions in penmanship, and all mechanical and agricultural employments, depend, in a great measure, upon the *education of the muscles.* "As the twig is bent, the tree's inclined." We should be very careful, therefore, to what school we go, if we expect to train those muscles to any degree of perfection, that they may receive a due proportion of exercise which will be neither lax nor excessive. It should be remembered that, in training the muscles for effective action, it is very important that correct movements be adopted at the commencement. If this is neglected, the motions will be constrained and improper, while power and skill will be lost.

Frequent bathing is necessary, particularly to those who exercise frequently. When exercise is indulged in, even to a small extent, perspiration is promoted; and in order that the pores of the skin may be kept free to give off the healthy perspiration, the cuticle, or surface skin, should be cleared of the excrescence which stops that healthy action

The debilitation of body we frequently feel on rising from our beds is, in nine cases out of ten, owing to the stoppage of the pores of the skin. A cool and damp skin denotes a healthy state of the system; and how can the skin be cool or damp when the perspiration is stopped thus materially from issuing? It has been remarked by several writers on exercise, that it is wonderful what care and attention we bestow upon the health and cultivation of the brute creation, while man, the noblest work of God, who is king of the animal kingdom, neglects himself to such a culpable extent. What a picture of health, strength, and beauty would be that man upon whom is bestowed the degree of care in the amount and kind of food, exercise, sleep, and cleanliness a jockey shows in the training of his horse! If half of the time that is devoted to the improvement of the minds of the rising generation in our public and private schools and colleges, and frequently carried to an alarming extent, would be given to the cultivation of the body, the amount of learning acquired would not be lessened, while the benefits derived would be doubled. Insane attempts have been made in this country in this direction; but they may claim only the redeeming trait of a hand on the guide-post of the road to health, pointing to the path we should take to secure health and consequent happiness, which is the best wealth the world can give.

The benefits of exercise are twofold: First, to the *body*, in giving health to the whole system, and by the continuation of exercise maintaining health and vigor; and second, as a consequence of the first, rendering and maintaining the *mind* healthy and vigorous. The first proposition we have already considered, the second deserves also our attention.

The ancients were particularly noted for their close application to vigorous and healthy exercises, and esteemed, as a fact of vital importance, the words of the ancient lawgivers, which were the same in substance with all important nations of antiquity, that "no nation could be happy when devoid of athletic sports;" and it may be noted, also, that those

nations who held most firmly to this doctrine were the most successful at arms. Luxury, with its attendant vices, was deemed a curse, and the most stringent laws were made for the adoption of frugal habits. Under the laws of Lycurgus, children were reared with what we, in our luxurious time, would consider severity and hardship. At the age of seven, they were taken from their parents and delivered over to the classes for a public education. Not education, as *we* understand the word; it did not imply cramming the mind with knowledge until the brain ached and the brow throbbed with pain; but hardy and vigorous exercise was deemed paramount to the acquisition of knowledge. Every institution, in fact, tended to harden the body and sharpen the mind. Morality was deemed of vital importance, and was most stringently enforced. The Athenians, under Solon, were subjected to laws which tended in the same direction, and the consequence was a remarkable happiness, an elasticity of spirits, vigorous and intelligent minds, and a pure code of morality, which would put to shame the morals of this enlightened age. Not only to the Greeks does this apply, but also to the Romans, and those particularly whose origin was anterior to either. It is to be remarked that, as long as a proper regard was paid to exercise, these nations maintained their supremacy; but the date of their degradation to luxury was the date of the commencement of their downfall.

The health and vigor of the mind depend upon the health of the body. The Grecians, who were particularly noted for their manly sports, were as particularly noted for their nobleness of character and beauty of mind, from which we argue our proposition.

Of the weak and sickly we do not expect, nor will we often find, heroic patriotism, manly courage, great and noble actions, or inflexible love of truth. Luxury is antagonistic to exercise, and continually prompts to inordinate selfish gratification and sensual desires, and eventually makes a slave of the devotee to his own base passions, prompted, en-

couraged, and pampered by luxury. Says Rousseau, "All the sensual passions take up their abode in effeminate bodies, and are the more irritable in proportion as they are less capable of being gratified. *A feeble body enfeebles the mind.*"

Volumes might be written upon this interesting and important subject, and quotations given directly to the point; but it is not our desire to inflict the reader with a treatise on exercise, further than to impress him with an idea of its vital importance to the sustenance of life, health, and happiness; and if we have accomplished our desire, we will congratulate ourselves, and leave him with the words of Dr. Armstrong, who gives a point we have not room to speak more fully upon:

"*In whate'er you sweat,*
Indulge your taste. Some love the manly toils,
The tennis some, and some the graceful dance;
Others, more hardy, range the purple heath
Or naked stubble, where, from field to field,
The sounding coveys urge their lab'ring flight,
Eager amid the rising cloud to pour
The gun's unerring thunder; and there are
Whom still the mead of the green archer charms.
He chooses best whose labor entertains
His vacant fancy most; *the toil you hate*
Fatigues you soon, and scarce improves your limbs."

SKATING, AS AN EXERCISE, SUPERIOR TO ALL OTHERS.

The particular exercise which brings into play the most of the muscles, without any attendant counteraction of the other muscles or functions of the body, is undoubtedly the most healthy and beneficial; and this we claim for skating.

The mind exerts a wonderful influence upon the tone and contractile energy of the muscular system. It is, therefore, very important that the mind should be pleasantly occupied during exercise, in order that we shall receive the full benefit of it both to body and mind. This fact may be well illustrated by the hunter and the fisherman, who, with unwearying patience, pursue their game for hours without fatigue when in sight, while those who are not interested in the sport, having no mental stimulus, are dispirited and weary. Let him lose sight of his game after hours of pursuit, and a spirit of languor creeps over him; but when it again appears in sight, the weariness is dispelled, the fatigue is forgotten, and he presses on with renewed energy and recruited strength.

A good illustration of this principle is found in the retreat of the dispirited and defeated French army from Russia. When no enemy was near, they possessed hardly strength sufficient to carry their arms; but no sooner did they hear the report of the Russian guns than a new life pervaded them, and they wielded their weapons so powerfully that the enemy was repulsed, after which there was a relapse to their former weakness, and prostration followed. The cause is, that a person acting under a healthy mental stimulus will make exertion with less fatigue than he would without this

incentive. In the former case, the nervous influence is in full and harmonious operation; while, in the latter, the muscles are obliged to work without that full nervous impulse so essential to their energetic action.

A healthy and vigorous occupation of the mind being essential to beneficial exercise, invalids are recommended to ride out as often as possible, not only for the benefit of the invigorating air, but that the mind may be under a healthy action in the observation of passing objects. But riding does not give exercise to the muscles. Dancing, when properly indulged in, may be beneficial to the system, but its pernicious effects more than counterbalance the opposite. Rowing is very conducive to the development of the arms and chest; athletic sports as generally indulged in, leaping, jaculation, boxing, climbing, walking, running, balancing, lifting, and carrying, as well as other sports, have their peculiar benefits on portions of the body; but none have the universal action on all parts of the system that skating induces.

Skating most consummately occupies the mind in its performance not only with the panorama of surrounding objects, but with the intricate movements of the skater. The whole muscular system is brought into active play in the beautiful and almost involuntary action of the body; and the skater sails over the surface of the icy floor as airily as a bird upon the wing, with more than the rapidity of the little craft that kisses the bosom of the lake. Invigorated with the healthful exercise, he drinks in the pure and bracing air of heaven; and the mind, under these circumstances, possesses a buoyancy which none but the skater may enjoy. While the tender plants that grow in the hot-beds of luxuriant homes are languishing on soft cushions and complaining, over the unhealthy fires, of the bitter cold, our active skater, flushed with the excitement of the exercise, and beautiful with the roseate hue of health, is glinting over the ice on the steels in a perfect revelry of enjoyment and a carnival of fun.

Authorities, in corroboration of our assertion, have been handed down to us from generations past by the most learned medical practitioners, who have devoted that portion of their time and talents to the subject of exercise which every man, and more particularly every physician, should give. Salzmann, in his incomparable work on exercise, says, in reference to skating: "I am come to an exercise *superior to every thing* that can be classed under the head of motion. I know nothing in gymnastics that displays equal elegance; and it excites such divine pleasure in the mind of the performer that I would recommend it as the most efficacious remedy to the misanthrope and hypochondriac. Pure air, piercing, bracing cold, promotion of the circulation of the different fluids, muscular exertion, the exercise of such various skillful movements and unalloyed mental satisfaction, must have a powerful influence not only on the corporal frame of man, but on his mind likewise. Frank wishes that skating were introduced into universal practice, as he knows of no kind of motion more beneficial to the human body, or more capable of strengthening it."

Campe, another authority, says, concerning skating: "I know not a more pleasant or more beneficial exercise, and every child of eight or ten years old, boy or girl, may and *ought* to learn it."

I think it is nearly universally conceded by the medical fraternity that skating is so far beneficial to the system that it is worthy of recommendation. It has not been so conceded by physicians in our country until within a few years past, more especially as concerning women. The objections urged were that the exercise was too violent; that the system was too much exposed to the coldest weather, and therefore too liable to colds; and that it was dangerous, exposing the body to falls.

The first objection we leave to any body who is acquainted in any degree with the art of skating to refute.

In this country, where woman is regarded more particularly than in any other land, except perhaps Turkey, as a

delicate organization, incapable of sustaining any amount of burden because she is the weaker vessel, it is not strange to us that such an opinion obtained; but it is nevertheless, at the present writing, a well-known fact that woman is capable of the same amount of physical culture, in proportion to her size, as man. In other countries, where woman is regarded with feelings of less delicacy, she toils with the men, and performs the same labor that men are accustomed to; and it would, perhaps, astonish us to see the heavy burdens they will carry and the amount of labor they daily accomplish.

Woman is more susceptible to sensibility than man, as all the parts and tissues of which she is formed are finer and more delicately strung; yet she is more agile and supple, as, in proportion as the size of animals decreases, agility increases. Being, therefore, of a livelier organization, it induces our opinion that women should exercise *more* than men, more especially as their habits and the manner of their lives, particularly in our land, confine them to the house. They should exercise in the open air, as pure air is what they most need in connection with exercise; and as *skating* is the most beneficial, we would recommend it, in preference to all other kinds of exercise.

Concerning the objection of cold permeating the system, we consider the *liability* as a recommendation rather than otherwise, for it is an inducement to exercise; and the reader is well acquainted with the fact that persons whose labor confines them to the open air and exposed to the inclemencies of the seasons are less liable to colds than those who are more delicate in their habits. The rule applies as well to those who exercise frequently in the open air. Of course, as Deity only is perfection, we expect the art of skating to have its objectionable points, in the natural order of things; but if skaters *will* exercise until overheated, and then remain at rest, either sitting or standing, until the system is as chill as an icicle, we hope that the exercise of skating may not be condemned for individual indiscretion.

Concerning the third objection, we have to say that, during an experience of many years, we have never known of an instance of a fall upon the ice which resulted injuriously. Of course, the liability of a fall adds zest to skating, and the skater knows that a fall *may* give some immediate pain; but there is nothing further, except, perhaps, in very unusual cases. As a case in point, let us ask, do you avoid travel by railroad because there is liability of danger?

Let our women and men employ every opportunity to indulge in the exercise of skating. Let our overconsiderate mammas induct their delicate daughters in the health-giving sport, instead of rearing them like hot-house plants—in a temperature the evenness of which is now their first consideration—lest the paleness of confinement change to the pallor and flush of consumption; and let the boys *be boys;* and both sexes revel in the exercise till the roses of health replace the hue of the lily, and the rising generation will live to bless them, and cherish the memories of their sensible parents.

We can say no more, save that *we* indulge in the exercise; and that there is a branch from the parent stem, a delicate little flower, more valuable to us than life itself, and whose health and happiness are our first consideration in life, and she accompanies us in our skating excursions, and the hue of her cheeks outvies the rose's bloom.

SKATING PAST AND PRESENT.

Where or when skating first originated is not positively known, but that it is of ancient origin we know from the oldest works we now have in our possession. We read of bones of animals, and also of hard-fibred wood, being secured, in different manners, to the feet, and used to propel the body over the surface of the ice. But until the present century skates were used most particularly to facilitate traveling in the winter season; and hence, almost the first authentic account we have of the skate is in Germany, where the market-people carried their produce to market, over the ice, upon skates. As civilization and the arts progressed, improvements were made, and competition and the emulative desire to excel introduced themselves, and the advancement of the art commenced.

In our own country, skating is an institution of recent date, having gained its popularity within the recollection of most of our youngest skaters. Indeed, facilities were not offered, no inducements were held out, and until lately this important exercise was in embryo. The opening of the Central Park ponds to the public was the first popular start of the art of skating in New-York, and other cities have also some such experience. Less than twenty years ago, we amused ourselves at the expense of the youngsters who scraped themselves on one foot in the gutters, and on the ice of small ponds in the suburbs. Now we find them crowding the many large ponds which nearly every city possesses. Twenty years ago, the *acmé* of perfection in the art of skating was the "Figure Three" and "Spread Eagle," while

the sight of the most rapid skater opened the eyes of the youngsters so wide you would think they never could close them again!

How different is it now! Regular organizations, devoted to the promotion of the art, have sprung up amongst us with the same fairylike rapidity that permeated the popularity of skating; and with its advancement, its necessary requirements have called into life new trades and given impulse to the old. Now the small beginning has increased and maintains gigantic proportions. The seed sown in good ground "has increased an hundredfold," and from one or two fancy movements we have risen to many.

We no longer behold the skater scraping the surface of the gutters on one foot, or rattling over the ice with the clatter of an ice-cutter, as though the accomplishments of skating consisted in making as much noise as convenient and practicable; but, circling in beautiful curves, now in, now out, winding intricate webs and graceful circles, speeding hither and thither almost as silently as a shadow, he wantons on the ice like a fairy-boat over the surface of the summer sea.

What skating will be in the course of twenty years, judging by its progress during the past twenty years, we dare not say, but feel assured that it can not retrograde. As every winter advances, new facilities and fresh inducements are held out, while the popularity of skating, as its benefits become known, rapidly increases.

Let us hope that the art of skating may continue its progress in popular favor, and never sigh for new worlds to conquer.

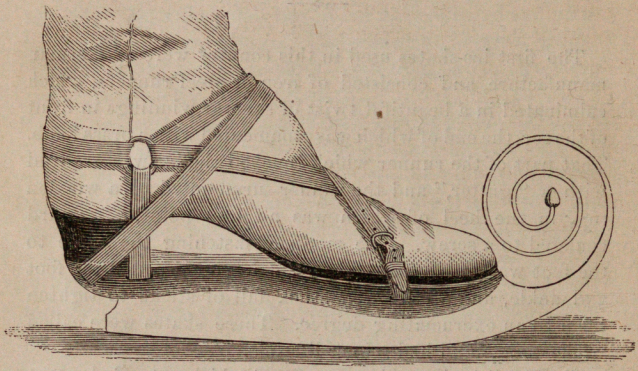
THE SKATE.

The first ice-skates used in this country were of German manufacture, and consisted of iron or steel runners, which culminated in a beautiful twist of several windings in front of the toe, the end of which was ornamented with a brass knob. That part of the runner which touched the ice was grooved with a "gutter," and the runner surmounted by a wooden top, in the heel of which was an iron point, afterward changed to a screw. The mode of fastening the skate to the foot was by several straps, which wound round the foot and ankle, and were often stuck full of sticks to tighten them to an excruciating degree. These skates were called "*turn-overs*," and had a long lifetime.

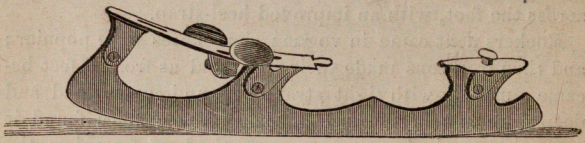
The English skate, the runners of which cut off short at the height of the wooden top, were considered rather dangerous on account of the sharpness of the toe-piece, but were nevertheless adopted, as was also the wide strap across the foot, with an improved heel-strap.

Rockers next came in vogue; shoe-skates were popular; and then iron tops made their way; and as frosted feet became a malady with tight strappings, and curses loud and deep were cast in the face of skating, mechanics found it necessary to devise some new method of fastening the skate to the foot, and genius invented clamps for heel and toe, clumsy and impracticable at first, but afterward improved, until we have reached what we now consider perfection in the "club skate." The height, thickness, curve, and length of the runner are still matters of controversy and fancy, but we think we have reached the final point.

Certainly, the "club skate" is a wonder when compared with the outlandish Dutch "*turn-over*"; but who may tell if, in ten years' time, our admired skate may not be held up to derision, as we now hold up the old style of Dutch skate, for the amusement of the present generation?



The old-fashioned Turn-Over.



The New-York Club Skate.

To American mechanics, for their invention of this "club skate," the skating fraternity of the whole world are under eternal obligations; not only because of their production of

the most scientific and practical skate, but, being constructed with a view to the avoidance of all straps, the greatest objection to the old style of skate has been counteracted by the application of clamps on the sole, and a button at the heel, fitting snugly and securely in a plate.

The greatest objection to the old skate of German and English manufacture is the straps, which are necessarily drawn to such an extreme tightness in securing the skate safely to the foot—literally placing that member in a vice worse than a "shoemaker's jail"—that the ligaments and muscles of the feet, as well as the veins, are compressed to an alarming degree, and, as a consequence, the blood ceases its circulation, pain and coldness are quickly generated, the foot, being cramped to an unnatural degree, can not perform its functions properly, and frosted feet, ill health, and attendant deleterious consequences are the result. The numbness of the member hinders the discovery of the injurious effects of the tight strapping, and it is only after the removal of the vice that the skater experiences the injury done.

It is an important law of health that the muscles should not be compressed, even in the slightest degree; for compression prevents the free circulation of the blood to the muscles, thereby attenuating and enfeebling them, and eventually destroying their action and usefulness altogether.

It would appear unnecessary to set forth this fact with so much emphasis to a reasoning mind; but the almost universal use of the strap-skate, because of its cheapness in price, and ignorance or recklessness of the laws of hygiene, have produced the adoption of this injurious article to such an alarming extent that a few facts will not be out of place, if not absolutely necessary, to impress upon the mind of the reader the importance of attention in this particular.

As an instance of the injurious effects of compression of the muscles of the feet, we would refer to those of the women of China, which are compressed by bandages to such a degree that the foot can not attain more than one third its natural size. The result is an attenuation of the mem-

ber, and almost utter destruction of its use; what is lost to the muscles of the foot is accumulated in those of the leg, which is necessarily deformed; the gait of the woman is the waddling of the duck, instead of the poetry of motion we expect in women; and, exercise being thereby impracticable, feebleness of the body produces disease.

The injurious effects of the strap-skate must be apparent to the reader without further illustration, and we hope they will be appreciated by our enlightened people to such a degree that the adoption of some other fastening will become universal.

The "club skate," a cut of which is given on page 24, is the best in use, and is secured to the foot by two clamps, which run in a groove on the under side of the sole, and are drawn together by a steel screw, which is moved by means of a key resembling the key of a clock. The clamp, as shown on the outside of the skate, is the size of the thickness of the sole, sharply ribbed inside for security in fastening; in the heel of the boot is securely placed a plate, in the centre of which is cut a hole to admit a button in the heel of the skate, which, when the skate is placed at a right angle to the foot, easily slips in, and, turning the skate in the direction of the foot, fastens it in such a manner that it can not get out of place a hair's-breadth. After fastening the heel, the skate is adjusted to the foot, the clamps turned up securely, and the skate is immovable.

The rapidity with which it is applied is a great recommendation, and its security is indisputable.

It may be interesting to the novice to know that the runners of the learner's skates should not be as great a curve, or "rocker," as the proficient's—it certainly will be *profitable* to know it—and we will, therefore, explain that the more "rocker" the skate is, the less of the runner will touch the ice; and on the principle that a body will spin longer on a fine than on a blunt point—as, for instance, "*pirouettes*" are performed on the toe—the short curve, or great "rocker," is necessary in spins and short circles, as "threes" and

"eights;" while the long curve, or less "rocker," touches the ice about half of its length, and is therefore safer and better for the learner.

Straight and long runners, full twice the length of the foot, are used on the ice in Germany for rapidity and ease in traveling; and although it may seem ridiculous, still it is practical, and we would advise the use of a long and straight runner for rapid skating—of course not of the outlandish length of the Dutch skate, but approximating to it.

A "gutter" in the runner gives security of footing, preventing the feet from sliding sideways; but we question whether a "gutter" should not be altogether discarded even by the learner, as it tends to impede the movement; and as the runner will wear down and leave a flat bottom in a short time, it is as well for the novice to learn the use of the flat skate at first. On glassy ice, however, the runner needs a sharp edge, and a "gutter" is not out of place.

Skates, even of the best manufacture and finest steel, require grinding occasionally if continually in use, as the edge wears away and gives an uncertain footing.

ADJUSTING THE SKATE.

There is a correct, as well as an incorrect, way of adjusting the skate, and for the guidance of novices we give the following direction:

A line drawn from the centre of the heel to the centre of the ball of the large toe of the foot, is the position the runner of the skate should occupy in relation to the foot. Within this line lies the strength of the foot, and an uneven balance is the result of deviation from this rule.

DRESS OF THE SKATER.

In dressing, it must be remembered that the body requires less covering when exercising than is required when in repose. Overconsiderate people are very liable to err in



this respect, to the detriment of health. No exercise promotes perspiration so profusely and uniformly as skating; it is, therefore, necessary when at rest, after exercise, that extra

clothing be placed upon the body while remaining in the cold atmosphere.

The skater should be *warmly* clothed, but not overburdened with clothing. Overcoats, cloaks, shawls, muffs, furs, and hoop-skirts should be discarded by the skater, as not only useless and incumbering the free movement of the body, but, by promoting a too profuse perspiration, endangering the health.

Heavy flannels should be worn next the skin, as they absorb the perspiration more rapidly than any other material, and the wearer is less liable to colds.

Skating does not necessitate any unusual change in the dress; men and boys should be dressed as usual in the winter season, leaving off the overcoat; women and girls should wear dresses reaching to the ankle only, as a long dress will hamper the movement, and often throw the skater. Unless a woman desires to make a display of her *motive power*, she will discard hoops altogether in skating, and as they are opposed to graceful movement, they should not be worn.

The limbs should be unincumbered, to allow their free use, and therefore the skater's dress should be as loose as consistent with comfort and reason. Corsets are *very injurious* during the hours of exercise, and should not be worn by the skater if she has any regard for her health, as they prevent respiration and are dangerous in falls.

Frequent bathing is essential, especially to those who skate frequently, and as a precaution against colds it is advisable to bathe the limbs *before* skating.

We wish to impress upon the mind of the skater one very important precaution, which should be remembered at all times: *Never sit down nor stand in repose in the cold air when overheated*, unless extra clothing is placed upon the body, and not even then if avoidable. Colds are much more dangerous to the system than any disease, and the liability to cold should be avoided by every precaution in our power. Remember, therefore, *never sit down nor stand in repose when overheated.*

Profuse exercise, by those who are unaccustomed to much exercise, is liable to stiffen the muscles, and thereby give pain in moving. To counteract this stiffness and give elasticity to the muscles, we give below a recipe for a preparation which is much used by *danseuses* and persons accustomed to exercises which require great activity of the limbs :

Fat of the stag or deer	8 oz.
Florence oil, (or olive oil,)	6 oz.
White wax	3 oz.
Musk	1 grain.
White brandy	½ pint.
Rose-water	4 oz.

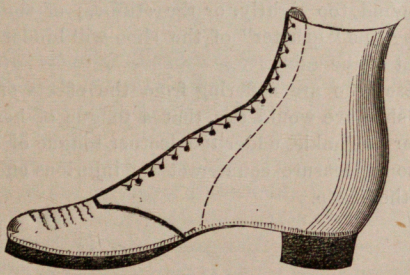
Put the fat, oil, and wax into a glazed earthen vessel, and let them simmer over a slow fire until they are assimilated; then pour in the other ingredients and let it cool, when it will be ready for use.

This mixture, if frequently and thoroughly rubbed upon the stiffened joints on retiring to bed, will give a remarkable degree of elasticity to the muscles, and counteract the bad effects of overexercise.

THE SHOE.

A laced shoe, coming up well on the leg, is next in importance to the skate. The club skate necessitates a laced shoe or boot, as there are no straps to keep the foot from slipping out of the boot. The shoe commonly used at the present time by skaters is not the best, as the rib over the instep almost invariably chafes it and makes it sore. Thousands of skaters will testify to this fact, and tell of running sores on the instep in consequence of the unavoidable seam in the shoe of the common pattern.

The best shoe for skaters' use is



The Skater's Brogan,

which is made like the "double tie," but higher on the ankle. The upper, or "vamp," terminates in a tongue which reaches to the top of the shoe, and the "quarter" laps over

the ankle and low down over the instep, instead of being sewed to the upper, as in the regular walking-shoe made in the style of the "Oxford tie." This is the most comfortable shoe worn, and allows an elasticity to the foot which the old walking-shoe will not give. Shoemakers generally suppose that a skating shoe should be made very heavy and unyielding; the skater should, therefore, always give minute instructions when ordering his shoes, if he expects to procure a shoe which will fit well and at the same time be comfortable and practical. A certain stiffness is necessary, but the shoe should be pliable and soft to a reasonable degree. Calfskin is preferable, the shoe to fit snugly, laced low on the upper, made high on the leg, and the heel to be moderately low.

Avoid a high heel, as it gives the body an unnatural position, throwing the skater too much forward, and, therefore, rendering frequent falls unavoidable.

A common error among skaters is, too tightly lacing the shoe. A stiff ankle is not, as is supposed by many, necessary to a skater; on the contrary, the ankle should be allowed to move freely in every direction. The leg should not be bound too tightly, or the stiffness of the material composing the "quarter" of the shoe will hinder the free movement of the ankle.

To those who are suffering from the effects of the old style of shoe, we would say that a tongue of heavy cloth laced over the ankle, under the leather tongue of the shoe, will in some measure counteract the injurious effect of the rib over the instep.

THE ANKLE.

WEAKNESS OF THE ANKLE GENERALLY IMAGINARY.

The tendency of the learner, after a fall, or a *faux pas* of any kind, to look at his skates first, and then for a "trip" in the ice, before starting again, has become proverbial, notwithstanding its supreme ridiculousness.

To place upon the shoulders of others the faults which we should ourselves bear, is characteristic of the human family, and accounts for excuses being rendered for our own mistakes.

In this way the *imaginary* weakness of the ankle has originated, and is so deeply impressed upon the minds of our young skaters, particularly women, that it is acknowledged to be a fact.

Is it not singular that we never hear of the weakness of the knee or shoulder, or other muscles which have almost an equal share in the support of the body while skating?

We acknowledge the liability of the foot to turn out or under, especially upon a high runner; but this is no evidence of the weakness of the ankle, but rather proof of the loss of balance in the body. Of course, the ankle *may* be weak from neglect of use, and from the long continuance of a reclining posture; but to tell us that a muscle which is in almost constant use in every avocation of life is so weak that, when a mere trifle more of strain than is ordinarily its duty to bear is applied to it, it turns, in its inadequacy to perform its functions in the support of the body, is ridiculous.

LEARNING TO SKATE.

FIRST STEPS.

Skating, like swimming, requires *confidence* in our own ability to perform; and when that is attained, nine tenths of the work is done. You may stand on the shore hesitatingly while your companions are reveling in the waters, knowing that nothing could be simpler or require less exertion than swimming, yet you dare not venture—you are *afraid.* One plunge, and, like Cæsar, the Rubicon is passed and your indecision of mind overcome. So it is with skating. Let the learner be fully inspired with confidence in his ability to perform, and he goes forward from "conquering to conquer;" but the longer he stands shivering on the shore, the further his confidence recedes:

> "The keen spirit
> Seizes the prompt occasion—makes the thoughts
> Start into instant action, and at once
> Plans and performs, resolves and executes."
> "Whilst timorous knowledge stands considering,
> Audacious ignorance hath done the deed."

There are those who, after a half-hour's application, skate quite well, while others will work diligently for weeks with scarcely any perceptible improvement. The cause of this difference is simply lack of confidence. Possess yourself, therefore, of that necessary confidence, and we will teach you to skate in a surprisingly short space of time.

It has frequently been observed, by proficients in the art,

that skating can not be taught by any work on the subject; that the general principles only, and the names of the different movements, with their distinctions, are alone communicable in print.

We beg to differ with our learned brethren, and propose to take our readers from the first rudiments to the graduating degree in skating, with what success our readers may in the future tell.

To accustom the learner to the use of the skates, and impart a degree of confidence, he should first put on his skates in the house, and thoroughly practice, by slow degrees, and with all possible ease, the following exercises upon the floor, in doing which he must subdue all inclination to rapidity or haste, practicing each step until perfect, from a half-hour to an hour each day.

RULES FOR THE BEGINNER.

PRACTICE IN THE HOUSE.

I. Commence by standing upon the skates with the feet at a right angle to each other. Stand erect, with the body leaning slightly forward, the arms dropped easily and gracefully at the side, the eyes gazing at an object about fifty feet in advance of the body, the legs touching each other from the ankle up, the shoulders thrown back, and the breast expanded full forward.

DO NOT LOOK DOWN AT YOUR SKATES; if you do, it will throw you out of position and balance immediately, and give you an ungainly appearance. *No good skater ever looks down at his feet while skating.*

II. Place the heel of the right into the hollow of the left foot; take one short step forward upon the right foot, at the same time swinging the body well forward upon the right, making that foot bear the weight of the body.

III. Bring the heel of the left to the hollow of the right; advance one step with the left foot, throwing the body forward with its weight upon the left.

This movement constitutes "plain forward skating." Practice this movement thoroughly, until it can be done with ease and without liability of the body swinging to either side so as to lose the perfect balance. If your left is weaker than your right foot, and you have a disinclination to use it, *use it all the more*, teach it to perform its work until it is as proficient as the right. This is an important rule; observe it well. You will regret it if you do not.

There is no such thing as a one-sided proficient skater!

After perfecting yourself in this movement, you must do it more rapidly until you have reached a run, remembering to keep the skate under the foot, and do not let the foot touch the floor. Keep the toes turned well out, and the skate square under the foot. Practice this until you are perfect in it, when you are ready for the next movement.

IV. Place the heel of the left opposite the hollow of the right foot, with the weight of the body upon the left. Raise the right and carry it in front of and over the left to the opposite side, throwing the weight of the body upon the right foot. Raise the left and carry it to the first position. Repeat this movement moving in a circle, going from right to left. Reverse the direction by placing the left over the right foot and walking in a circle.

This movement is called the "*lap-foot forward.*"

V. Stand with the toes turned in and the feet at a right angle. Raise the left foot about five inches from the floor, slightly bending the knee, carrying the left well over and in front of the right, and placing it on the floor in this position, throwing the weight of the body upon the left. Raise the right and carry it well over and in front of the left. Continue this movement, and you have what is called the "*cross-roll forward.*"

Practice this movement well, as it needs much practice to accustom the ankle to the turning in of the foot.

VI. Stand with the heel of the left opposite the hollow of the right foot, the weight of the body upon the right. Raise the left and carry it back of and well across the right, letting the weight of the body come upon the left foot. Raise the right and carry it to the first position. This will take you to the left, continuing which will form a circle.

Perform this movement in the opposite direction by placing the right behind the left, instead of the left behind the right.

This movement is called the "*lap-foot backward.*"

VII. Stand with the heels together, the feet at a right

angle, the weight of the body upon the right. Carry the left back of and well over to the opposite side of the right. Throw the weight of the body upon the left, raising the right foot and carrying it around back of, well over, and to the opposite side of the left. Practice this well until you can do it with ease.

This movement is called the "*cross-roll backward.*"

Practice these movements thoroughly before going upon the ice, as they will materially aid you in skating.

RAPIDITY VERSUS GRACE.

Rapidity is very pleasing, but it is a noted fact that our most artistic, and particularly our graceful skaters are *light* in their movement *without* rapidity. Brilliancy and dash are too often indulged by skaters, and should, to a reasonable extent, be avoided. Grace is antagonistic to rapidity. We expect an aerial *abandon* in the skater, more especially in women, accompanied by uniform pliability and ease; and when the movement is rapid to excess, it invariably impresses upon the mind of the spectator an undue and painful sympathy for the performer, and always leaves a bad impression.

A *graceful* movement must be accomplished without any apparent effort. Rapid skating in general, therefore, which necessitates the employment of apparent force, must be ungraceful.

Under this head, we would also notice a common fault of learners, which is superinduced by an overeagerness to accomplish a second step before the first is properly learned. It is rapidity in motion or a too quick movement. Learning to skate must be amenable to the same laws as learning any other difficult exercise, and should be commenced and continued scientifically and methodically.

Be careful, therefore, that you thoroughly learn one step before commencing another, and that you learn each step slowly, as precision and perfection can only be accomplished by a close observation of the peculiarities of each step.

Remember one precaution, as it is almost invariably in learning that we acquire faults which, when once acquired, oftentimes require years to eradicate: "As the twig is bent, the tree's inclined."

POSITION OF THE BODY, HEAD, HANDS, AND SHOULDERS.

A position of ease, natural, unassumed, and especially entirely devoid of affectation, is the attitude a skater should possess.

The *body* should be erect, but yielding, and kept generally square to the front; but the skater should remember that "the lines of business are *straight*, while those of pleasure are *curves*." The body, therefore, should be *easy* and *pliable*, with no degree of stiffness, *leaning slightly forward*, the breast advanced, the back hollowed, and the stomach somewhat drawn in, but not to such an extent as to hinder the freedom of respiration or injure the ease of attitude. An air of *lightness* should pervade every motion, as a constrained or forced motion destroys harmony, and gives a degree of pain to the sight of the spectator.

The *head* should be carried upright, inclining backward, and easy in any position, entirely devoid of stiffness, never fixed, but readily turned to any position, inclining, as if by intuition, in a continued graceful motion, without effort or volition, the skater always remembering our important caution—

NEVER LOOK DOWN AT THE FEET WHILE SKATING!

The *shoulders* must be kept slightly back of the breast and moderately low, not forced, but easy in this position.

The LEGS SHOULD NOT BE STIFF. Nothing so effectually destroys the beauty and gracefulness of the movement as stiffness of the limbs, and, as it gives a rigidity to the body,

it is not only unbecoming, but materially disadvantageous. A pliability of form is absolutely necessary to the acquirement of the different movements upon skates.

The knee of the performing leg should be slightly bent. This rule is *absolute.* If the reader has any doubt concerning this fact, which is so emphatically stated, let him, if sufficiently proficient, perform the "*outside edge roll*" or the "*cross-roll*" with the leg and thigh perfectly straight, and afterward with the knee slightly bent, and the difference will be perceptibly felt.

The *arms* must hang loosely at the side, the elbows slightly bent, the hands naturally facing the body, the fingers neither imitating the tines of a fork, nor clutched as if with a spasm, but a little bent and slightly separated.

To an awkward person nothing gives so much uneasiness as the hands, and no other part of the body occasions so much speculation as to the disposition of it as these seemingly superlative members when at rest in society. *Per se*, an awkward person is easily distinguishable by the uncouth disposition of his arms.

The habits of skaters in disposing of the arms in various unnatural and uncouth manners, to the utter destruction of the beauty of the figure, calls for a correction, the severity of which must be equal to the violence of the disease. We have seen skaters ruin all the grace which they naturally possessed by spasmodic clutching of the fingers, continual swinging of the arms, bending the arms to a right angle, holding the arms out from the body, or spreading the fingers, until the three Graces must have wept in anguish and hidden their faces in sheer vexation.

Nothing is more common than this uncouth and ungainly hauk of gesture; and as it generally arises from carelessness, growing into habit, and thence to second nature, the most stringent laws should be made by the skater for its immediate correction, and the learner should be very guarded that he may not obtain an awkward position of the arms, as any such ungainliness is immediately perceptible to the

spectator. *Stiffness* of the arms is as much to be deprecated as any other fault which we have mentioned. Let the arms depend loosely at the side, gracefully and gently oscillating with the motion of the body, the elbow slightly bent, the hand naturally turned toward the body, with the fingers a little bent and slightly separated.

PLAIN MOVEMENTS.

I. "PLAIN FORWARD MOVEMENT."

Stand with the heel of the left foot opposite the hollow of the right, the weight of the body on the left foot, leaning slightly forward and inclining to the left. Slide forward on the left by pushing with the right, raising the right foot from the ice and bringing the heel of the right opposite the hollow of the left, throwing the weight of the body upon the right, the body inclining to the right. Slide forward on the right by pushing with the left, raising the left foot and carrying it to the first position.

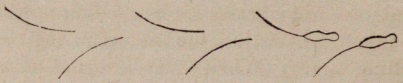


Figure 1.—Plain Forward Movement.

II. "PLAIN BACKWARD MOVEMENT."

This is the first backward movement the novice should learn, and, as the name indicates, is the plainest or simplest method of "making progress backward." It is identical with the movement once denominated "sculling," and is done mainly by power of the hips and motion of the shoulders.

Stand with the toe of the right foot turned toward the left, and well in front, In starting, force the right to

describe an arc on the inside edge of the skate, which will carry it behind the left; then force the left to describe an arc on the inside edge, and continue the motion, without lifting either foot from the ice.

This movement will leave upon the ice the marks as in

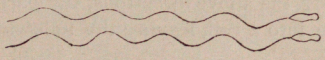


Figure 2.—Plain Backward Movement.

III. THE "OUTSIDE EDGE ROLL FORWARD."

This, when well executed, is the most elegant and graceful movement performed upon skates; but, to be gracefully executed, not only the movement of the feet is to be studied, but the motion and position of every portion of the body must be natural, easy, and pliable to the utmost degree.

Stand upon the ice with the left foot opposite the hollow of the right; use the right as the propelling power in starting, although, *after* starting, the balance of the body will be the propelling power. When in this position, push yourself with the right foot, and, leaning the body slightly forward, execute a long curve upon the left, on the outside edge of the skate. Repeat this movement upon the right, and continue.

The reader should particularly observe that, in executing this movement, the knee of the limb which is on the ice should be slightly bent, as it adds grace and ease to the movement. The knee of the limb which is clear of the ice should also be bent, to avoid the stiff movement which is so palpably apparent in many of our proficient skaters. The balance foot should be carried with the hollow of the foot a little behind the ankle of the carrying foot until near the end of the curve, when it should be brought gradually

around until in position for the start on the other foot. The body must be erect, the shoulder inclining to the centre of the curve, the hands carried loosely at the side, the head turned a little to the direction you are going, and the eyes looking toward the intended end of the curve, but at a supposed object about fifty feet beyond.

By following the above directions, the learner will imperceptibly glide into a roll, leaving the following figure upon the ice:

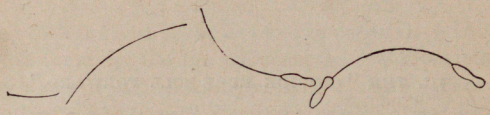


Figure 3.—The Outside Edge Roll Forward.

IV. THE "OUTSIDE EDGE ROLL BACKWARD."

This movement, like the forward roll, is very graceful, and when performed with perfect ease gives to the skater the most delightful sensation of any of the many movements which can be executed upon skates. It is supposed by many to be executed by the same motion and position of the body as the forward roll, but in many points it differs materially.

Stand with the toe of the right foot turned toward the left and well in front; lean the body slightly to the left, look gracefully over the right shoulder, forcing the right foot to describe an arc, then raise the right, the middle of which must be carried opposite the heel of the left and about two inches above the ice; the knee of the balance foot being slightly bent, the left foot is made to describe a curve, at the end of which the balance foot is thrown slightly forward, and the body and head brought more perpendicular, and the left foot turned from the outside to the inside edge, which puts you in position for a start upon the other foot. By

continuing this movement, you will have a perfect outside edge-roll.

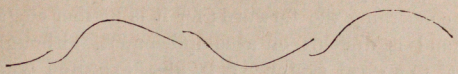


Figure 4.—Outside Edge Roll Backward.

V. THE "INSIDE EDGE ROLL FORWARD."

This movement is generally considered an undesirable one, for the reasons that it is difficult of accomplishment there is no pleasing sensation from it, it is not particularly graceful, and is devoid of all dash. Hence it is generally neglected; yet it should not be, as it is one of the most essential movements in skating, because it is used, more or less, in nearly every fancy movement, and must be acquired before a person can become a proficient skater.

It is done wholly by the balance of the body. Start with the toes turned slightly in, incline the body to the right, casting the eyes over the right shoulder, at the same time raising the right foot and carrying it behind the left ankle, sliding upon the inside edge of the left skate, describing a curve. Carry the right foot forward so that the heel of the right will be opposite the heel of the left, turn the head toward the left shoulder, throwing the weight of the body upon the inside edge of the right foot. Raise the left and carry it well behind the right, sliding upon the inside edge of the right foot. Continue this movement, and you will leave the following figures upon the ice:

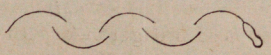


Figure 5.—Inside Edge Roll Forward.

VI. THE "INSIDE EDGE ROLL BACKWARD."

The same may be said of this movement as has been observed concerning the forward; for it is neither elegant nor dashy, and is difficult of accomplishment, although very essential to a good skater. It is, also, executed wholly by the balance of the body, in the same manner as the forward, with the exception that the head must be turned slightly to the *outside*, and the heel of the balance foot carried over the toe of the carrying foot, the lines described upon the ice being the same as those described in the forward movement. (See Figure 5.)

VII. THE "LAP FOOT FORWARD."

This movement, as its name indicates, is performed by lapping or crossing one foot over the other, cutting a circle. Incline the weight of the body upon the outside edge of the left skate, raise the right foot and bring it well over the left, placing it upon the ice on the flat of the skate, and throw the weight of the body upon the right foot; raise the left and carry it to the first position. By continuing this movement, you will move in a circle to the left. Reverse the movement, and go in the opposite direction, by carrying the left over the right instead of the right over the left.

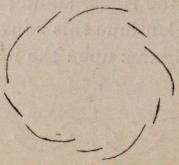


Figure 6.—Lap-Foot Forward.

VIII. "CROSS-ROLL FORWARD."

This movement is executed by stepping one foot over the other and making an outside edge roll. The body should be carried as in the outside edge roll, the balance foot raised five or six inches while crossing the other and placed upon the ice on the outside edge.

The easiest method of learning this step is to commence by doing the simple *lap-foot.* Take five or six steps to the left, then the same number of steps to the right. After repeating this several times, reduce the number of steps to four, then three, then two, then one, and you will have the "cross-roll forward."

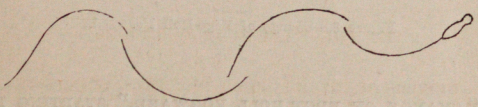


Figure 7.—The Cross-Roll Forward.

IX. THE "LAP-FOOT BACKWARD."

This is performed by lapping the feet backward, and upon the same principle as the forward movement, a figure identically the same.

X. THE "CROSS-ROLL BACKWARD."

This movement is done materially the same as the "*forward cross-roll,*" carrying the head, body, and arms as in the "outside edge roll backward." To learn this movement, do the lap-foot backward, reducing the number of steps the same as in learning the "cross-roll forward," and when reduced to one step each way, you will have the cross-roll backward, which leaves the same curves upon the ice as the forward movement.

XI. "CHANGE OF EDGE ROLL FORWARD," STARTING FROM THE OUTSIDE EDGE.

Start on an outside edge roll, and having executed a long curve on the outside edge, turn the head from the outside to the inside, throw the body forward and the balance foot back, changing from the outside to the inside edge, and making a curve, as nearly as possible, of the same length as that already made upon the outside edge. Execute this upon the other foot, continuing which will give you



Figure 8.—Change of Edge Roll Forward.

XII. "CHANGE OF EDGE ROLL FORWARD," STARTING FROM THE INSIDE EDGE.

Start the same as in the "inside edge roll." When about to change, throw the head from inside to outside, and the balance foot well forward, slightly across the carrying leg. Change from the inside to the outside edge of the skate. Do this in the same manner upon the other foot, and continue. The curves upon the ice will be the same as Figure 8.

XIII. "CHANGE OF EDGE ROLL BACKWARD," STARTING UPON THE OUTSIDE EDGE.

Start on the "outside edge roll backward," and change to the inside edge by throwing the head and body to the inside, and the balance foot in front of and well over the carrying foot. Do this upon the other foot, and continue, leaving the same curves as in Figure 8.

XIV. "CHANGE OF EDGE ROLL BACKWARD," STARTING UPON THE INSIDE EDGE.

Start upon the "inside edge roll backward," and change the edge by throwing the head and shoulders to the inside, and the balance foot from the front to behind. Do this upon the other foot, and continue. The curves are the same as in Figure 8.

FANCY SKATING.

I. "ON TO RICHMOND."

In executing this movement, the skater is apparently endeavoring to go forward, but in reality goes backward.

Stand with the left foot straight, and lifting the right foot clear of the ice, twisting the toe of the foot out to its greatest extent. In this position, cross it over in front of and as far across the left as possible, at the same time allowing the weight of the body to fall upon the outside edge of the right foot. Raise the left foot, turning the toe out, cross it over in front of the right, allowing the weight of the body to come upon the outside edge of the left foot.

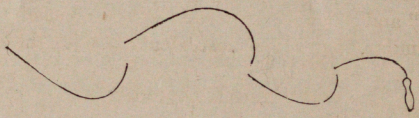


Figure 9.—"On to Richmond."

II. REVERSE "ON TO RICHMOND."

This movement can not be done until the skater is able to execute the "change of edge roll forward" with perfect ease. Like the "On to Richmond" step, the skater is apparently endeavoring to go in an opposite direction from which he is in reality going, with the exception that in this movement he goes forward instead of backward.

Stand upon the left foot, place the right across and behind the left, the toe of the right being thrown a little forward of the left on the outside edge, at the same time putting the weight upon the right foot, and, after sliding about ten or twelve inches on the outside edge of the right, change quickly to the inside edge of the same foot, and, sliding about the same distance as upon the outside edge, throw the left foot behind the right in the same manner as the right was thrown behind the left. Continuing this movement, you will go forward and leave the following lines upon the ice:

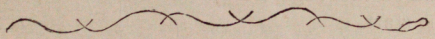


Figure 10.—Reverse "On to Richmond."

III. "LOCOMOTIVES."

The locomotive is a peculiar step, and is generally done with considerable noise, though we question the good taste of those who consider that it must be done with the clatter of its noisy namesake. This step may be done quietly, noisily, rapidly, or slowly, and still be a perfect locomotive. There are several of them, but we will only describe the "single" and "double locomotives," as most of the others are so similar, they are almost identical with these.

THE "SINGLE LOCOMOTIVE."

To do the single locomotive forward, make a serpentine figure on the right foot, and propel yourself by pushing with the left foot behind, first on the right side of the right foot, then on the left side of the right foot, and continue the motion, keeping the right foot on the ice and raising the left after each push.

THE "DOUBLE LOCOMOTIVE FORWARD"

is done by making the movement as above, and after having made the push on each side, turn around and make the

left foot describe the serpentine, while the right is the propelling power. Make the two pushes with the right, turn again, and so continue.

THE "SINGLE LOCOMOTIVE BACKWARD."

Stand with the weight of the body principally upon the left foot, the right well in front with the toe turned in, the inside edge of the skate resting upon the ice. Force the right foot to describe an arc on the inside edge, then carry it over behind the left and place it upon the ice on the outside edge, and on this edge force it to describe an arc, and then as at the start.

THE "DOUBLE LOCOMOTIVE BACKWARD."

This is done the same as the last, but alternating the feet, first making the *right* describe the two arcs, then the *left*, and continue.

IV. "WALTZ STEPS."

Any movement in which the skater goes perpetually around, and keeps time to the music of the waltz, is properly a waltz step, and as many of the movements we will hereafter explain, by a slight alteration, may come under this head, we deem it inadvisable to describe them as "waltz steps."

The most beautiful "waltz step" that may be performed on skates is the ordinary German waltz, which is executed the same as in dancing upon the floor.

V. "SPREAD EAGLE."

This movement is done by placing the feet in a direct line, the heels close together, and the toes turned in opposite directions. It may be executed in a straight line, by carrying the body perfectly upright; in a circle forward, by

inclining the body slightly forward; or in a circle backward, by inclining the body backward.

It is necessary, to the performance of this movement, that the skater should get under good headway before assuming the position, and we recommend the plain forward movement as the best motion to get this headway.

This movement should not be executed with the knees bent at a right angle, as has been asserted in several works upon skating. The ungainly and boorish appearance of the skater in such a position would condemn the movement to eternal oblivion. In *learning* this movement, the skater will probably find it necessary to bend the knee; but this position must be gradually overcome, as the "spread eagle" can only be done gracefully by an erect position, with the legs close together.

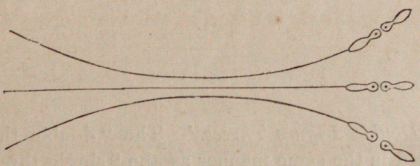


Figure 11.—Spread Eagle Movement.

VI. "FIGURE THREES."

Of the "figure three" there are three classes, namely, the "Single," the "Double," and the "Flying Threes."

I. "*Single Threes.*" Of these figures there are eight, namely: First. Right foot, outside edge forward to inside edge backward. Second. Right foot, inside edge forward to outside edge backward. Third. Right foot, outside edge backward to inside edge forward. Fourth. Right foot, inside edge backward to outside edge forward. The same four movements upon the left foot, making the eight.

It will only be necessary to instruct the skater how to

perform one of these figures for his guidance in the execution of all of them.

Start, as in an "outside edge roll," on the right foot, making a short curve, suddenly throwing the head and shoulders more to the right, and changing from the "outside edge forward" to the "inside edge backward." The learner should do this as slowly as possible.

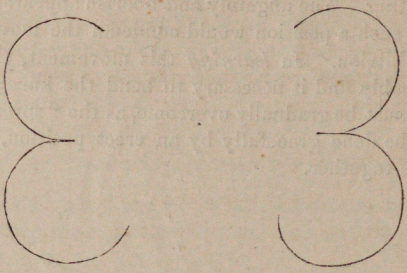


Figure 12.—Single Figure Threes.

II. "*Double Figure Threes.*" The "double threes" are performed in the same manner as the "single threes," with

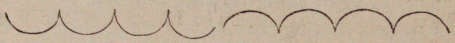


Figure 13 (*a*).—Double Figure Threes.

this difference, there are three distinct turns instead of one; for instance, starting on the outside edge forward, the *first* turn is from the outside edge forward to the inside edge backward; the *second* turn is from the inside edge backward to the outside edge forward; the *third* turn is from the outside edge forward to the inside edge backward.

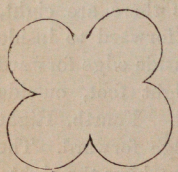
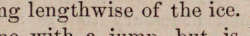


Figure 13 (*b*).—Double Figure Threes.

In executing the "figure threes," either single or double, the skater

should be careful not to put in an extra turn, as it destroys the figure.

III. "*Flying Threes.*" This is a very showy and particularly dashy figure, and is performed by starting off with the plain "figure three," on the right foot, and from that to the left foot, and continuing the movement from one foot to the other, going lengthwise of the ice. This movement is frequently done with a jump, but is less graceful, although more dashing, and really destroys the figure, thus:



It should, therefore, be done without a jump. The correct movement is as in

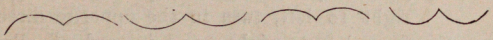


Figure 14.—The Flying Threes.

VII. THE "FIGURE EIGHT."

Start off on the "plain forward outside edge roll, right foot;" but instead of executing a *curve* only, make a complete circle, then make another circle upon the left, taking care that the circles are joined so as to make an "eight."

This explanation will answer for any of the following "eights":

"Outside edge-roll, backward;" "cross-roll eight," forward and backward; and "inside edge roll eight," forward and backward.

If the skater finds any difficulty, as he probably will, in making the complete circle for want of headway, he should carry the balance foot well behind, until he finds himself losing headway, when, by swinging the balance foot around in the direction in which he is going, he will gain impetus enough to enable him to complete the circle.

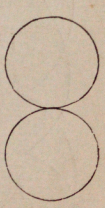


Figure 15.—The Figure Eight.

VIII. THE "GRAPE-VINE."

This movement is the *acmé* of fancy skating, and when a skater can execute it perfectly, he is capable of attempting any movement upon skates.

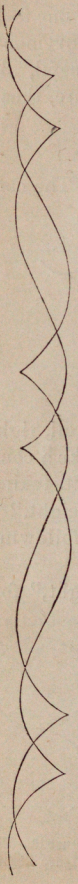


Figure 16.—The Grape-Vine.

The step itself is attractive and showy, but is not particularly graceful, although it is deemed necessary to the accomplishments of the proficient skater.

Start with the feet about fourteen inches apart, the toes slightly turned in. Slide the right foot in advance of the left, crossing a little over it; turn from forward to backward, but instead of turning in the direction your body would naturally turn, namely, from right to left, turn in the opposite direction, from left to right; and instead of allowing the left foot to lead, as it naturally would, make the right foot lead and cross the left. Turn from backward to forward, left to right, making the right foot lead again, and you are in the same position as at the start. Continue this movement, and you have the "grape-vine."

IX. THE "PHILADELPHIA TWIST."

First, *Single.*— Start backward and allow the feet to slide a little way apart, then draw them together and cross the right foot well over in front of the left, the left foot leading; and while in this position, turn the right foot from backward to forward, making a short cut on the outside edge. On this cut the right foot leads. Then turn it from forward to backward, and let the *left* foot again lead, and continue, remembering to cross the feet, before every turn, from backward to forward.

This movement leaves upon the ice the same figure as the "grape-vine." (See Figure 16.)

Second, *Double.*—Start the same as in the single, but instead of going only half-way around, make the complete revolution, then start with the left foot the same as first starting with the right, and continue.

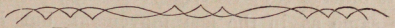


Figure 17.—Double Philadelphia Twist.

X. "TOE-STEPS."

Of these movements there are really only twelve distinct ones, namely, six on each foot; but the combinations and complications of these are almost innumerable.

In explaining the "toe-steps," we will always suppose the left foot to be the pivot or centre, around which the other foot is to circle; but the skater must be able to do them upon either foot.

I. *The simple toe-step forward.*—Start on the inside edge of the right foot, placing the pivot-toe on the ice, about two feet from the circling foot, and, inclining the body slightly to the inside, go around the pivot-toe. Be sure to make a complete circle, as in

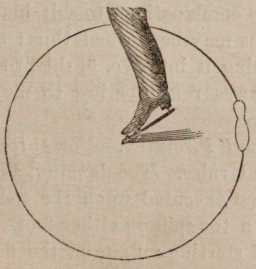


Figure 18,

and in all toe-steps make the circle complete.

II. *The simple toe-step backward.*—Start on the inside edge backward, placing the pivot-toe the same as in the last movement, going around backward instead of forward.

III. *The outside edge toe-step forward, foot behind.*—Start *slowly* on the outside edge, and cross the pivot-foot over behind as far as possible, placing it on the ice, and circling around it to the right.

IV. *The outside edge toe-step forward, foot in front.*—Start the same as in the last movement, but instead of crossing the foot over behind, cross it in front, and circle around to the right.

V. *The outside edge toe-step backward, foot in front.*—Start on the outside edge backward, and cross the pivot-foot over in front, placing the pivot-toe on the ice, *as far over as possible*, and circle around it on the outside edge.

VI. *The outside edge toe-step backward, foot behind.*—This is done the same as the last movement, with the exception of crossing the pivot-foot over behind instead of in front.

In all toe-steps, as in almost every other movement, the head and shoulders should be slightly turned in the direction in which you are to go.

Combination Toe-Steps.—As we have before said, the combinations of toe movements which can be made are almost innumerable, and must be left to the taste of the skater to form the combinations to suit his fancy. One of these combinations may be formed thus: Start with "toe-step" No. 1, turning it into No. 5, then to No. 2, finishing it with No. 3, always remembering to make the complete circle in each step.

Toe-Dancing and Pirouettes.—For these movements we can give no special rules. Toe-dancing, as the name indicates, is any dance executed upon the toes of the skates. The *pirouette* is a toe-spin on either foot. There are two different ways of starting: first, on the flat of the skate, raising to the toe; second, by starting on the simple No. 1 toe-step, and whirling on the pivot-toe.

XI. "SPINS."

Of these there are two distinct classes, namely, one-foot spins and two-foot spins.

Of the "one-foot spins" there are eight, namely, starting on the outside edge forward, inside edge forward, outside edge backward, and inside edge backward. Performing these upon both feet makes the eight. These spins, although started upon the edges, must be executed upon the flat of the skate.

The right-foot spin forward, starting on the outside edge.—Start on a short "outside edge-roll," turning the head and shoulders to the right, and throwing the left foot over and about ten inches in front of the right knee, and gradually drawing it toward the knee while spinning.

The right-foot spin forward, starting on the inside edge.—Start on the inside edge with a short roll, turning the head and shoulders to the left, and throwing the left foot over behind the right leg.

The other "one-foot spins" are done in the same manner as those described.

Two-foot spins.—Of these there are six, namely: the "*plain* two-foot spin," (1) right to left, and (2) left to right; (3) the "cross-foot spin," starting on the outside edge on the right foot, throwing the foot *behind;* (4) starting on the outside edge, right foot, crossing the foot in front; (5) doing No. 3 upon the left foot; (6) doing No. 4 upon the left foot.

The plain two-foot spins are done by letting the two feet run about thirty inches apart, then turn the toes slightly in, drawing the feet suddenly together, and throwing the head and shoulders in the direction you wish to go. The body must be erect and the hands at the side to look well. This can not be a good spin without twelve or fourteen revolutions.

The cross-foot spin is done by starting off on a "one-foot spin," and crossing the balance foot over and placing it upon

the ice on the other side, the toes to be as near together as possible.

XII. "SERPENTINES."

There are two classes of serpentines, namely, the "two-foot serpentines" and the "one-foot serpentines."

Of the "two-foot serpentines" there are four, as follows:

First. *Plain serpentine forward, right foot leading.*—This movement is done principally by the swing of the body. Start with the right foot directly in advance of the left, pointing the forward foot a little to the right, and by leaning the body to the right you will make a curve; then throw the body in the opposite direction, pointing the right foot in, and you will make a curve to the left, the two curves forming a serpentine. This movement should be continued.

Second. *Plain serpentine forward, left foot leading.*—This movement is the same as the last, with the exception that the left foot leads instead of the right. Third and fourth, the same backward.

Of the "one-foot serpentines" there are four: 1. Right foot forward. 2. Left foot forward. 3. Right foot backward. 4. Left foot backward.

First. Right foot. Start on the "outside edge roll," on the right foot, changing from the outside to the inside edge, the same as in the "change of edge roll," making a curve on the inside edge. At the end of the curve, change to the outside edge in the same manner as the change in the "change of edge roll forward," starting on the inside edge. Continue as above.

Second. Left foot. This movement is done in the same manner as the last, with the exception of the left instead of the right foot.

Third and Fourth. The same as the foregoing, backward.

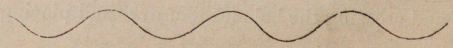


Figure 19.—Serpentines.

The "serpentines" may also be done in a circle, as in "eights."

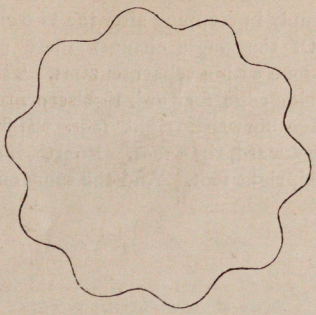


Figure 20.—Serpentines in Circle.

XIII. "FIGURE EIGHT" ON ONE FOOT.

Of these there are four—two on the right, and two on the left, forward and backward.

First. Right foot forward. Start on the right as in the "one-foot serpentine," making a complete circle on each edge instead of a "serpentine."

Second. Left foot forward. This is done in the same manner as the right.

Third and Fourth. Right foot backward and left foot backward, same as forward movement.

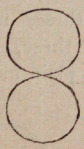


Figure 21.—Figure Eight on One Foot.

XIV. "CHANGES OF EDGE," SINGLE AND DOUBLE.

The "*single* changes of edge" differ from the "change of edge rolls" simply in stopping after the two edges have been completed. Of the single changes there are eight, and each must be done with a separate start. They are: First, outside to inside edge forward, right foot. Second, inside to outside edge forward, right foot. Third, outside to inside edge backward, right foot. Fourth, inside to outside edge backward, right foot. And the same on the left foot.

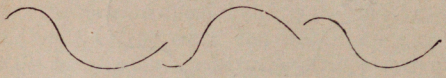


Figure 22.—Single Changes of Edge.

Of the "changes of edge, double," there are sixteen—eight plain, and eight with a turn at the end of the second curve. The plain movements differ from the single changes of edge only in executing *two curves* instead of one. There are four of these forward, two on each foot, starting outside and inside edges, and the same backward.

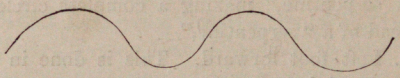


Figure 23.—Changes of Edge, Double, (Plain.)

"CHANGES OF EDGE," DOUBLE, WITH TURN.

These are done by making the two edges forward and turning, as in the "figure three," making the two backward edges. To make eight of these, start in the eight different manners set down for the plain movements.

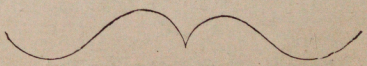


Figure 24.—Changes of Edge, Double, with Turn.

XV. "ONE-FOOT LOOPS."

To execute the loops, start as in the one-foot spin, and when at the top of the loop turn suddenly to complete it. This must be done on one edge of the skate, either the inside or outside forward, or the inside or outside backward.

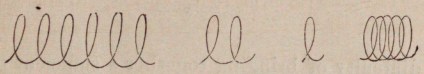


Figure 25.—One-Foot Loops.

XVI. "ONE FOOT RINGLETS."

The "ringlets" differ from the "loops" only in the shape of the marks left upon the ice, a "ringlet" being perfectly round.

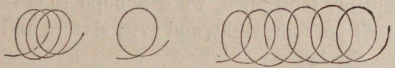


Figure 26.—One-Foot Ringlets.

COMBINATION SKATING.



The difficulty of bringing together a sufficient number of skaters who are equally competent to perform the "eight," the "three," or other movements which, taken in combination, give a figure which can be skated by two or more persons, has been the drawback to combination skating. The size of the skater as well has much to do with it, as the movement of the performers in the combination must be precise, to make the figure perfect. Now that skating has increased in popularity, and the number of proficients in the art perceptibly multiplied, we can hope to see more combinations of two, four, eight, and even sixteen and thirty-two persons on the ice.

Combination skating is the highest style of the art. Unless a skater is proficient in the elementary figures, he can not skate in combination with others, because proficiency and precision in every movement are an absolute necessity.

We give a few of the many combinations known, and must leave the majority of them, as all the movements are susceptible of combinations and may be combined to suit the taste of the skaters.

In giving instructions in combinations of the "figure eights," we give the "cross-roll" figures; but the same instructions will answer for the "*plain* eight," and the same figures may be executed with the "*one-foot* eight." And where we give instructions for executing the "eight *outside forward*," it may also be done *backward* and on *inside* edges as well as *outside*.

COMBINATION MOVEMENTS.

COMBINATION "EIGHTS."

THE "EIGHT" BY TWO PERSONS.

Two skaters stand with the right sides facing each other, in position for making the "eight," and with right hands joined. Start off, and make the first half of a "cross-roll eight, forward;" disengaging the hands, each will go in an opposite direction on the left foot, and finish the other half of the "eight." (See Fig. 27.)

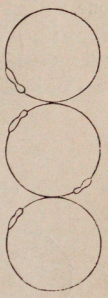


Figure 27.

THE "EIGHT" BY FOUR PERSONS.

Four persons join right hands, each with right side to centre, and in position for doing the "eight." Start off on the "cross-roll forward, right foot," retaining hands until each has completed his half of the "eight," then let go and finish the "eight" on the left foot, each going in opposite directions. (See Figure 28.)

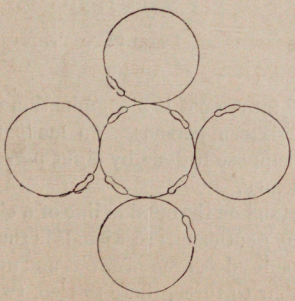


Figure 28.

THE "EIGHT" BY EIGHT PERSONS.

This is done in the same manner as the last movement, with the exception of comprising eight persons instead of four, and the inside four persons joining right and left hands alternately, while the outside four join the right hands alone.

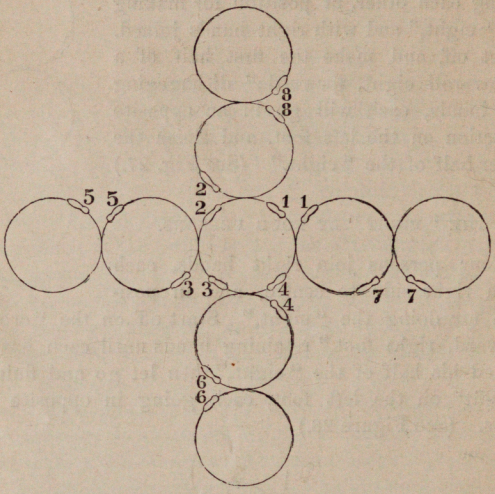


Figure 29.

The "Rose" movement is a combination of "eights" by four, eight, or sixteen persons. To make the description plain, we will suppose it done by eight persons, four ladies and four gentlemen.

Four ladies stand on the outside line of a circle, gentlemen standing *inside;* gentlemen cross hands in the centre, skating on left foot, outside edge, around circle, and number one takes place of four, four to three, three to two, two to one. Gentlemen start on right foot, outside edge, swinging lady;

ladies still keeping place on the outside, making circle alone. Gentlemen on inner circle cross hands, and start off again on left foot, outside edge, keeping inner circle, changing places. Number one becomes three, four two, three one, and two four, and swing ladies. Start again, one becomes two, three four, four two, two three, and swing ladies as before. Gentlemen start on inner circle, ladies keeping outside, gentleman cross hands, skate around circle, returning to first position. Gentleman skate to outside circle, ladies inside, taking place of gentlemen, and skate the same figures as the gentlemen have done. This movement gives

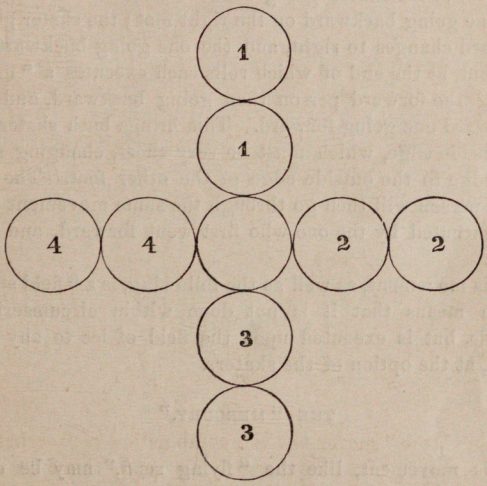


Figure 30.

COMBINATIONS IN "THREES."

Nearly all the combinations we have already described of "*figure eights*" may be done in "figure threes," by insert-

ing the "figure three" turn at each end of the "eight." We will give a number of combination figures which differ from those already explained, which are susceptible of variations and additions to suit the taste of the skater and relieve the monotony of routine.

THE "FLYING SCUD."

This movement can be done by two persons only. The two persons join both hands, facing each other, one starting backward and the other forward. Start on the "outside edge roll," the skater going forward on the left foot, and the one going backward on the right foot; the skater going forward changes to right, and the one going backward to left foot, at the end of which rolls each executes a "figure three," the forward person then going backward, and the backward one going forward. This brings both skaters on the inside edge, which must be very short, changing from this edge to the outside edge of the other foot. The forward person will then go through the same movement that was executed by the one who first went forward, and *vice versa.*

This movement, as well as the following, is a "field step," which means that it is not done within circumscribed bounds, but is executed upon the field of ice to any distance, at the option of the skaters.

THE "MERCURY."

This movement, like the "flying scud," may be done only by two persons.

Two persons join hands, one starting backward and the other forward. The one going forward starts on the "cross-roll forward, left foot," the partner starting on the "cross-roll backward, right foot." The one going forward crosses the right foot over the left, describing a curve on the out-

side edge of the right; the partner doing the same backward on the left foot. At the end of this curve both turn as in a "figure three;" the one going forward changes to backward, and the partner changes to forward, each sliding on the outside edge. The one going forward then goes through the same motions as the partner did on the start.

THE "BISHOP EIGHT."

Figure 31 is the figure as skated by each person, starting from the x and finishing the figure at the * with a "pirouette."

Two persons join hands, and make a half-circle on the right foot, outside edge, forward.

Turn, making the figure three and changing hands, make a half-circle backward, on the inside edge, right foot.

Change to the outside edge, left foot, and make a half-circle, outside edge, backward.

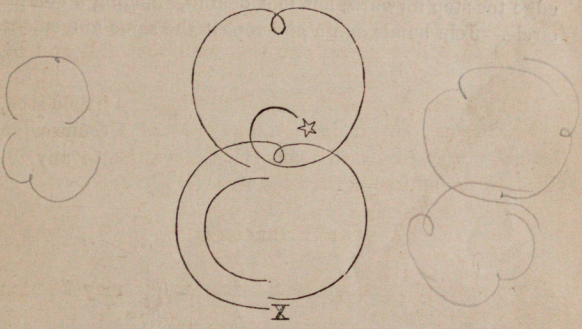


Figure 31.

Disengage hands, and make a half-circle on the right foot, outside edge, forward, making the circle outward from the centre of the figure.

Turn, making the figure three, and make a half-circle backward on the right foot, inside edge.

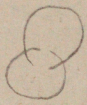
Place the toe of the left skate on the ice, and continue the circle on the right foot, outside edge.

Reverse the figure back to places, commencing with the left foot, and joining left hands.

COMBINATION IN "TOE-STEPS."

All of the "toe-steps" may be done in combinations by two persons. As skaters will probably introduce into these combinations the toe-steps with which they are most familiar, or those which may please their fancy, we give only one as an example.

Two skaters join right hands, facing each other, and start on "plain inside edge toe-step, left foot forward." Placing the two pivot-toes as near together as possible, make the left foot describe a complete circle. Next, do the "outside edge toe-step forward, left foot behind," making a complete circle. Join hands again and repeat the same movement.



SPECIALTIES OF PROMINENT SKATERS.

We regard the word specialties as referring to movements identified with individual skaters, as performed *only* by that individual, or one in which a skater specially *excels*, or one which he executes *better* than any other step he can perform.

EUGENE B. COOK.

"Spread Eagle," backward, on the Toes.

Start off on "plain forward skating," then in position for doing "spread eagle" backward, throwing the body on the toes, and finishing the movement in this position. The specialty consists in doing the movement backward, and changing, first, right foot forward; second, left foot forward.

"One-Foot Eight," backward, with "Loops."

This specialty of Mr. Cook is executed the same as the "one-foot eight," already described, with the addition of "loops" at the top and bottom and in the centre of the "eight."

E. T. GOODRICH.

"Spread-Eagle Jump."

This movement is executed with great *éclat* by this excellent skater, and is commenced by obtaining full speed by the "plain forward movement," striking into a "spread eagle," and, while in this position, going at this rapid rate, he springs clear from the ice and makes a complete revolution while in the air, and, alighting upon the ice with his feet

in precisely the same position, continuing the "spread eagle" slide.

CALLIE CURTIS.

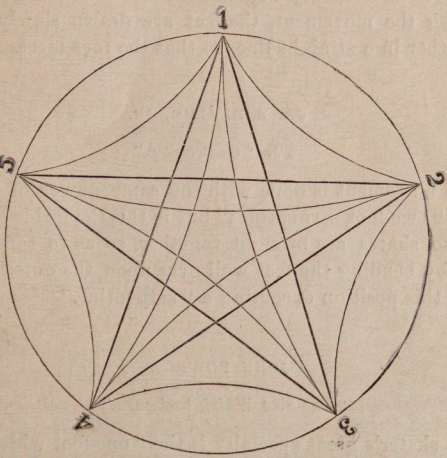
One of the great specialties of this popular "Western favorite" is a very showy figure, requiring a very fine balance. It is done by starting on the forward "one-foot spin," making two or three revolutions, hopping clear from the ice, lighting on the toe, and finishing with three or four revolutions on the "toe-spin."

Another of his specialties is

The "Curtis Star,"

a diagram of which is given opposite. It is done in three parts. First, the circle. This is done by the simple "inside edge forward, toe-step." At the completion of the circle, he jumps back, clear of the circle, so as to leave no marks inside of or across the circle. Second, the plain star. Standing with left foot at No. 1, the right foot at No. 2, he lets the left foot run a little further away from the right; then drawing it in, bearing hard on the heel of the right, he makes a heavy straight line from No. 2 to No. 4, at the end of which line he uses the heel of the right foot as a pivot, and slides the left foot around to No. 3. Then, allowing the feet to go through the same motions as before, he makes the heavy straight line with the heel from No. 4 to No. 1, allowing the left foot to slide around to No. 5. Going through the same motions, the right foot makes the heavy straight line from No. 1 to No. 3, sliding the left foot around to No. 2, and, going through the same motions, he makes the heavy straight line from No. 3 to No. 5, allowing the left foot to slide around to No. 4, and, again going through the same motions, making the heavy straight line from No. 5 to No. 2, completing this portion of the movement. In making the straight lines, he bears very lightly on the left foot, in order

that he may leave no visible mark with that foot. Third, the curved lines, which are put in with the heel of the right skate, the left remaining outside the circle.

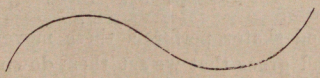


The "Curtis Star."

EUGENE W. PRATT.

"Spread-Eagle Wave."

This movement is done by starting off with a "spread eagle," leaning first backward, and describing a long curve on the outside edges; then forward, and describing another curve on the inside edges; then again backward, and continuing. This is one of the most graceful of the "spread eagle" steps, and describes a wave upon the ice.



"Spread-Eagle Wave.

JAMES MEADE.

"Spread Eagle," passing Feet.

This is an ordinary "spread eagle" at starting; but, in finishing the movement, the feet are drawn slowly across each other in a straight line, so that the toes meet.

JOHN ENGLER, JR.

The "Gutter-Step."

This movement is done with the same power of balance as the "two-foot serpentine;" but in this the inside edges of the two skates are brought together, so as to touch each other, by bending the feet well over upon the outside edge, and in this position executing a "serpentine."

JOHN POWERS.

"One-Foot Whirl, backward."

This skater's great specialty is the "one-foot whirl, backward," which he executes with great *éclat*.

AL. HOWARD.

"Two-Foot Spin," starting backward.

This is executed in the same manner as the "two-foot spin," already described, with the exception that he starts backward, which is peculiar to this graceful skater alone.

WILLIAM H. CHEESEMAN.

"Toe-Steps" and "Loops."

This finished skater performs these movements with so much ease and grace that we set them down as his specialties.

ABRAM BAUDOUINE.

Letters.

The specialty of this prominent skater is cutting letters on the ice, which is done with the heel of the skate, he being able to cut the whole alphabet, shading each letter beautifully.

CHARLES W. JENKINS.

Beautiful Designs upon the Ice.

This graceful skater is peculiarly noted for the beautiful designs which he executes upon the ice.

JACKSON HAINES.

"One-Foot Spin," peculiar.

This world-renowned skater's great specialty is, doing a "one-foot spin," and, while revolving, stooping so low that his balance leg must necessarily be perfectly horizontal to clear the ice, then rising gradually and finishing the spin upon his toe.

CHARLES V. DODGE.

"Combination Spin."

Start on a "two-foot spin" with good speed, and gradually slacken it. As your speed is slackened, jump on the toes and hold them to the ice until the feet are wound around each other, then drop them as they are, and you will form a "cross foot" and "two-foot spin" combined.

There are probably a hundred other prominent skaters whose specialties we are unable to procure. If this work meets with the approbation of the public, we will in the next edition endeavor to make this article more complete.

ONE-SIDEDNESS A DEFORMITY.

"The left is the weaker side of man." We are fully aware of this important fact, and being aware of it are consequently possessed of the idea that the left side, with its members, should be *taught* to perform its work equally with the right. There can be no doubt of our ability to do this, as we have evidence of it in those persons who, by habit, have accustomed themselves to the use of the arm, leg, and fingers of the left, to the neglect of the other side of the body.

It was clearly demonstrated years ago, by Prof. Walker in his unsurpassed and beautiful work on *Exercises for Ladies*, that "the one-sidedness with which nearly all the acts of life are performed is the general cause of the greatest and most universal deformity, and that its prevention requires an equal and similar use of the other side."

The attention of the reader is called to this important fact, because of the natural predisposition to the use of the right foot to the almost utter neglect of the left, in consequence of the natural habit of depending for strength, in the support of the body, more upon the right than the left leg and foot.

Very few of our prominent skaters are able to perform with as much ease and precision upon the left any one of the various movements which they can perfectly accomplish upon the right foot. Habit has accustomed them to the use of the right foot, and the weakness of the left is too apparently perceptible. Yet there is no sufficient excuse

for this one-sidedness. It is the careless and injurious neglect of exercising the left limb which renders it unequal in performance to the right.

This habitual neglect of the use of the left foot is very detrimental to the progress of the skater in the acquirement of proficiency in the art, as, from neglect, the left must be weaker than the right, and therefore incapable of an equal performance. The consequence is, that the movement and the figure described will be one-sided and unsymmetrical.

The avoidance of this fault should be the care of the beginner, and the correction of such deformity the study of the one-sided skater.

Let the learner *always remember* that, if the left foot is the weaker, *practice on it all the more ;* if there is a disinclination to its use, *use it all the more*, until the weakness is conquered. In every new movement you acquire, be careful that you teach the left to do its duty until it is as proficient as the right.

GRACEFUL SKATING.



It would be difficult for us to overestimate the value of grace to the skater. It should permeate his every movement; for in this lies the charm to the beholder. There is a delightful sensation in beholding a graceful skater skimming the surface of the ice, almost as silently as a shadow; and when a fairy skater, in her neat costume, glides over the crystal surface to the tune of her twinkling feet, the rhythm of her motion in harmony with the sparkling smile upon her face,

"Grace in all her steps, heaven in her eyes,"

the insensate breeze wantoning carelessly with her form, and sweeping her beautiful tresses in a rollicking race all over her peach-colored cheeks, their rosy hue attesting her wild enjoyment of the sport, careless in every movement, as of the ice was her element and the skates her throne, gliding hither and thither in the most intricate tangles and extricate curves, as if volition was the result of thought and the fun of skating was a natural gift,

"Her grace of motion and of look, the smooth
And swimming beauty of her step and tread,
The symmetry of form and feature, set
The soul afloat, even like delicious airs
Of flute and harp,"

the whole figure breathing of harmony and witching beauty, from

"The fairy foot
Which shines like snow, and falls on earth as mute,"

to the laughing face which tells of the joy in the heart, which will ripple away on the breeze and steal the wrinkles out of the face of the beholder, placing a smile there instead, while the heart will vibrate with every pulsation of the skates, till the fairy glints from your sight and leaves the impression of a beautiful dream.

There are those who are naturally graceful, the bulk of which are women. There are those, also, who are naturally *ungraceful.* There are few, however, especially among those who possess symmetry of form, incapable of attaining a graceful bearing by close attention to every movement, carefully regulating them by the laws which govern each motion and render a graceful action of the limbs and body.

A natural air, an unassumed easiness of motion, elasticity and lightness of step, harmony of movement, softness, pliability, and elegance in the disposition of the limbs, an insensible melting of one movement into another—this is grace.

Grace is difficult of acquirement; but the boorish country clown may oftentimes become the finished gentleman of the court of France.

Affectation is the greatest enemy of grace. No motion can be graceful if it is affected. Grace must flow as naturally as if it is the offspring of nature.

Gallini says: "The simplicity of nature is the great fountain of all the graces, from which they flow spontaneously, when unchecked by affectation, which at once poisons and dries them up.

"Nature does not refuse cultivation, but she will not bear being forced. The great art of the dancing-master is not to give graces, for that is impossible; but to call forth into a nobly modest display those latent ones in his scholars, which may have been buried for want of opportunities or of education, to break forth in their native lustre, or which have been spoiled or perverted by wrong instruction or by bad models of imitation."

To women especially grace is even more essential than

to man; for in them we naturally look for gracefulness and beauty of deportment, and the mind must be naturally depraved that does not make this an important necessity to woman. Women, being finer in their formation than men, are necessarily constituted with a stronger tenacity of feeling, and possess a quicker perception and a greater love of the beautiful, with a wonderful openness to impressions. Woman's sensibility is lively, and, her formation being smaller, she is naturally quicker in her motions as well as in thought.

These facts being patent, we think it is only necessary to give the proper position of the body and limbs, and their love of gracefulness will lead them to adopt them.

Man is differently constituted. It was intended, by a divine Providence, that man should be the support of woman, while woman, formed in his image, but more beautiful, should be the "helpmeet" leading man to higher and more beautifully virtuous thought and action. The woman who does not follow this intended line of duty is unworthy the name which God bestowed with all its endowments upon her when she was formed.

Men are, therefore, less prone to gracefulness than women, yet there is scarcely one who does not worship gracefulness in others. The thoughts of men are directed into a different channel from that which women pursue. The cares and duties of life are entirely different in the sexes, and while the great and absorbing desire of woman is to be loved, that of man is the accumulation of wealth and honor. Gracefulness of movement in man is secondary to an ulterior object, and consequently we find men oftener lacking in grace than displaying it.

Beauty of form is not always essential to grace; but a hump-backed man can not, to the eye, be graceful, though he move with the easy grace of an Adonis or the majesty of an Apollo.

We naturally expect an evenness of form for a foundation of active grace, combined with the usual endowments of

nature, without the least affectation or any apparent study in motion.

The reader undoubtedly has an *ideal* of grace, yet the *imitation* of it will not bestow grace, but, on the contrary, produce an affectation as ridiculous to the eye of the beholder as it is untrue in the object. Grace must grow to the figure. What would you think of a cow attempting to soar through the air with the majesty of the eagle? Yet ridiculous as the comparison may seem to be, as fully ridiculous must be the actions of that man who imitates the movement and bearing of another. Disguise the donkey by cutting his ears and clipping his shaggy coat, alter his hoofs and change his tail, but he will not be a *horse*—the donkey will show out, and he will still be a donkey; but yet peculiarly attractive, perhaps, *in his own sphere*. So it is in human nature. One man may not be a model for another. We have a different individuality and a consequent original peculiarity of formation. In fact, no two things in nature are exactly alike. Even the leaves of the trees are different in their formation, and no two on the same tree are counterparts one of the other.

Consequent on this difference of formation is the necessity of difference in the bearing of the body and its members. The finest harmony in action is not reduplication, but a blending of graceful attitudes. An all-wise Providence has constituted humanity in such a manner that one differs from another, and there is a delightful contrast in the blending of the whole.

"In every figured group, the judging eye
Demands the charm of contrariety;
In forms, in attitudes, expects to trace
Distinct inflections and contrasted grace,
Where art diversely leads each changeful line,
Opposes, breaks, divides the whole design:
Thus, when the rest in front their charms display,
Let one, with face averted, turn away;
Shoulders oppose to breasts, and left to right,
With parts that meet, and parts that shun the sight.

This rule, in practice uniformly true,
Extends alike to many forms or few."

In fact, not only should the attitude of each person be dissimilar to another, but one side of the person should be dissimilar in action to the other. For instance, in the Laocoon, as also in other sculpture, the right arm is raised while the left is depressed, and the right leg is firmly planted while the left is at rest. It will be noticed in walking that the left arm is advanced with the right leg, while the right arm and the left leg are depressed. This motion is natural, and as art is an imitation of nature, in the study of grace *contrast* should be the *ultima Thule* as it is the foundation

An easy dignity and gentleness of motion, when once acquired, are not easily lost, and will display themselves in every action of the possessor, while he will be perfectly unconscious of the exhibition of grace which these possessions will bestow.

We have touched only upon those points which appertain to the skater, and we reluctantly leave the subject to the attentive consideration of the reader. A subject the acquaintance with which is so essential demands the study of the skater, and we hope he will give his attention to treatises on the subject of grace which are more erudite and formed by more subtle brains than that of the author of this, that the art of skating may be advanced, and the praise of it redound to the glory of the skater.

POETRY OF SKATING.

Skating is unquestionably the poetry of motion, and the words *poetry* and *skating* are as closely allied as *Venus* and *beauty*. It is not singular, then, that the poets should have waked their lyres and tuned the strings to their harmonies in laudation of the art.

We shall ask the indulgence of the reader in the insertion of the following extracts and original pieces, which will be of interest to those poetically inclined.

The first is, we think, by Gardette, and entitled

A SKATER'S FANCY.

In the frosty moonlight, clear and dark,
Gleams the virgin ice. There is not a mark
Of the trenchant steel on its crystal sheen;
But to-morrow shall look on another scene.

To-morrow the bright, fair sun shall glance
On a scene as weird as a witches' dance;
A thousand forms in a flying reel
Shall scar this plain with their skates of steel.

Hither and thither, in quaint device,
They turn and wind on the sounding ice;
Skimming and whirling, and gliding slow,
Like the spinning dervishes they go.

Fluttering vesture of many dyes;
Crimsoning cheeks and scintillant eyes,
Eddying, rippling, lo! they seem
Flushed into life from an Eastern dream!

Here are maidens as fair to see
As the houris under the paradise-tree,
That the prophet of Islam saith await
His sons at the fabled Eden gate.

And here are youths, with a glance as bold
As ever an Arab eye did hold,
And madcap urchins, and men of eld,
All, all in this merry ice-dance spelled!

Thus, as we watched the moonlight fade,
Gayly I spake to my silent maid.
"And to-morrow," quoth I, "if the sky be clear,
We will join the glittering carnival here."

But the moon went down in a sudden cloud,
And the lake was wrapped in a misty shroud;
And we saw the morrow's sunlight glow
On the loosened water's tranquil flow.

Then, as we stood by the flowing tide,
I, to the maiden at my side,
Sneered: "Who trusts to a moonlit sky
Puts his faith in a lustrous lie!"

"Even thus," said the pensive maid,
"Love's caprice from the heart may fade;
Melt like the ice in the morrow's beam."
"But mine," I cried, "is the constant stream!"

One of the most beautiful harmonies that ever emanated from the brain of a poet is Lowell's description of the frost-breath of the winter wind. If the perusal of it does not wake the soul to rapture, the reader may safely declare there is no poetry in him.

"It carried a shiver everywhere
From the unleafed boughs and pastures bare;
The little brook heard it, and built a roof
'Neath which he might house him winter-proof;
All night by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars;

He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest crypt,
Long, sparkling aisles of steel-gemmed trees,
Bending to counterfeit a breeze;
Sometimes the roof no fretwork knew,
But silvery mosses that downward grew;
Sometimes it was carved in sharp relief—
With quaint arabesques of ice-fern leaf;
Sometimes it was simply smooth and clear
For the gladness of heaven to shine through, and here
He had caught the nodding bulrush-tops,
And hung them thickly with diamond drops.
Which crystaled the beams of moon and sun,
And made a star of every one;
No mortal builder's most rare device
Could match this winter palace of ice;
'Twas as if every image that mirrored lay
In his depths serene through the summer day,
Each flitting shadow of earth and sky,
Lest the happy model should be lost,
Had been mimicked in fairy masonry
By the elfin builders of the frost."

CHÉRIE NATALIE.

BY "MARCIE."

The pale, cold moon streamed down on the ice,
And painted many a quaint device
Of tree and shrub, and forms so fair,
Which flitted along like spirits of air

And the glittering ice a mirror seemed,
While the skaters wandered, as if they dreamed,
Hither and thither, like rays of light,
Or angelic stars in the quiet night.

But one was fairer than all to me;
And I gazed in a gloaming of ecstasy
As she fluttered, and rippled, and sped along,
While a ripple of love was my beautiful song.

And the harp of my heart with her step kept time,
While her motion itself was a Runic rhyme;
And her silv'ry laugh as she sped away
Attuned my harp to a rapturous lay.

Ah Natalie *chérie*! when hand in hand
We skated among that happy band,
You little thought that among them all
'Twas you alone who held me in thrall!

Away, away, in a dream of delight
Our shadows followed us out in the night—
Away we sped on the wings of the wind;
We spake not a word, but your touch was kind.

Away, but I could not keep pace with my heart,
Though we skimmed along like the flying dart;
And I held your hand while my glance grew bold,
And what said I, *chèrie*—the story of old?

And what did you answer? My fingers trace
Through your beautiful hair—in loving embrace
I hold you to-night, as always in life,
For now you are, dearest, my own little wife!

The following does not pertain to skating particularly, but it is so beautiful we can not resist the temptation of giving it to our readers. It is by America's greatest yet simplest and most retiring poet.

THE SNOW-SHOWER.

BY WILLIAM CULLEN BRYANT.

Stand here by my side, and turn, I pray,
On the lake below thy gentle eye:
The clouds hang over it, heavy and gray,
And dark and silent the waters lie;
And out of the frozen mist the snow
In wavering flakes begins to flow;
Flake after flake,
They sink in the dark and silent lake.

See how in a living swarm they come
From the chambers beyond the misty vail;
Some hover awhile in the air, and some
Rush prone from the sky like summer hail
All, dropping swiftly or settling slow,
Meet, and are still in the depths below,
Flake after flake,
Dissolved in the dark and silent lake.

Here, delicate snow-stars out of the cloud
Come floating downward in airy play,
Like spangles dropped from the glist'ning crowd
That whiten by night the Milky Way;
There, broader and burlier masses fall;
The sullen waters bury them all—
Flake after flake,
All drowned in the dark and silent lake.

And some, as on tender wings they glide
From their chilly birth-cloud, dim and gray,
Are joined in their fall, and side by side
Come clinging around their unsteady way,
As friend with friend, or husband and wife,
Make hand in hand the passage of life,
Each mated flake
Soon sinks in the dark and silent lake.

Lo! while we are gazing, in swifter haste
Stream down the snows, till the air is white,
As myriads by myriads, madly chased,
They fling themselves from their shadowy night;
The frail, fair creatures of middle sky,
What speed they make with the grave so nigh—
Flake after flake,
To lie in the dark and silent lake!

I see in thy gentle eyes a tear;
They turn to me in sorrowful thought;
Thou thinkest of friends, the good and dear,
Who lived for a time, and now are not;
Like these fair children of cloud and frost,
That glisten a moment and then are lost,
Flake after flake,
All lost in the dark and silent lake.

Yet look again, for the clouds divide,
A gleam of blue on the water lies,
And far away, on the mountain-side,
A sunbeam falls from the opening skies;
But the hurrying host that flew between
The cloud and the water no more is seen,
Flake after flake,
All rest in the dark and silent lake.

THE SONG OF WINTER.

BY B. K. PIERCE.

O'er the trees my mantle I throw,
Woven throughout of purest snow;
Their arms I hang with jewels fair,
Resplendent in the frosty air.

On glassy lake, in starry night,
The skaters shout in wild delight;
Or round the bright and cheerful hearth,
Partake the purest sweets of earth.

What season of the circling four
Of richest blessings offers more?
Call me not, then, a tyrant king,
As onward I come with fleecy wing.

In a somewhat livelier strain than the above, and although not by far as deep, yet more to the point, reminding the reader of

"The many twinkling feet, so small and sylph-like,
Suggesting the more secret symmetry
Of the fair forms which terminate so well,"

we ring a chime about

SKATING WITH THE GIRLS.

BY "MARCIE."

Come, girls, get on your jockey-hats,
Dress in your skating-suits,
Be sure to lace up snugly
Your pretty little boots;

And we will all go skating,
For the ice is clear and bright,
The moon will soon be up, my dears,
We'll have a lovely night.

Then soon we're off, a little hand
Tucked snugly 'neath each arm,
While all the boys are making love
And keeping darlings warm.
Oh! don't you think it's jolly,
Mixing up one's self with curls,
And going off on moonlight nights
Skating with the girls?

But when it comes to putting on—
Lord, love us! an't it nice
To hold the darling's little foot?
You have to be precise,
Or the skate won't fit so snugly;
So with many twists and twirls,
How long it takes in putting on
The skates of pretty girls!

The foot's so small, so very trim,
The boot so high and neat;
Perhaps a glimpse of stockings white
May cause your heart to beat!
It takes so long to put on skates
Of pretty ones with curls;
And yet—we wish we always could
Go skating with the girls!

OUR SKATER-BELLE.

Along the frozen lake she comes
In linking crescents, light and fleet;
The ice-imprisoned Undine hums
A welcome to her little feet.

I see the jaunty hat, the plume
Swerve bird-like in the joyous gale—
The cheek lit up to burning bloom,
The young eyes sparkling through the vail.

The quick breath parts her laughing lips,
  The white neck shines through tossing curls;
Her vesture gently sways and dips,
  As on she speeds in shell-like whorls.

Men stop and smile to see her go;
  They gaze, they smile in pleased surprise;
They ask her name; they long to show
  Some silent friendship in their eyes.

She glances not; she passes on;
  Her steely footfall quicker rings;
She guesses not the benison
  Which follows her on noiseless wings.

Smooth be her ways, secure her tread
  Along the devious lines of life,
From grace to grace successive led,
  A noble maiden, nobler wife!

GRACE.

BY "MARCIE."

"Grace was in all her steps."—MILTON.

A pleasing form by nature cast,
  Erect, and comely too,
With ev'ry motion elegant,
  And ev'ry gesture true.

A bearing softened by the charm
  And elegance of ease,
The attitude a pleasing sway—
  Art gives no charms like these.

Sure in the step, yet flowing, free
  As zephyrs float in space,
Like babbling waters in the spring,
  Limpid, yet full of grace.

'Tis such resistless grace imparts,
  Such nature forms to please;
An elegance devoid of art,
  And grandeur lost in ease.

The while we gaze in pleasant dream,
The senses lulled to rest,
The glowing eye, the beaming brow,
Thy gracefulness attest.

THE ICE.

BY L. J. B.

I walk beside the waters, but I can not hear them roll;
The ice is on the rivers yet; the ice is on my soul:
On the bottom of the river, where the ice gleams white above,
There lieth, 'mid the waters, the body of my love.

Where the deep pool, brimming over, laves the shore of my despair,
And the ice that bounds my spirit is the blackest in its glare,
On the bottom of my soul, in its dark and sluggish tide,
There lieth, 'mid the waters, the spirit of my bride!

So I walk beside the waters, and can not hear them roll;
The ice is on the rivers yet; the ice is on my soul:
But the rivers, with the coming of the summer, will be free,
And the sunshine of her presence may not melt the ice for me!

To relieve the mind of the dull dreaming just submitted, we wish to give something at the other extreme, and well worthy the pen of Brantz Mayer. It is a *jeu d'esprit*, resembling the brilliant *side d'esplits* of the great Cook, and is a hit upon

DR. KANE.

From the dawn of creation the name of old *Cain*
Has been cursed as the author of *slaying;*
But glory awaits in our age on the KANE
Who *slays* not, though famous for *sleighing.*
So fill up the cup to the KANE of the *Pole,*
Whose marvelous tale, though no fable,
Attests that, for generous deeds of renown,
Our KANE in reality's ABLE.

JACK FROST WILL BE HERE.

BY "MARCIE."

The Summer has passed with its vesture of green,
And the purple of Autumn is here;
Old Boreas, herald of Winter so keen,
Bears Summer away on her bier;
While the winds sing a requiem over her tomb,
The leaves are her shroud, and the sky is in gloom,
And Evening brings tribute—a tear.

Jack Frost will be here with a beautiful web,
To weave us an intricate woof;
And his breath on the waters will stifle their ebb,
While he builds them a crystalline roof;
And knitting and weaving, with fingers so cold,
Each drop to another imprisoned he'll hold,
Nor keep him from ocean aloof.

Jack Frost will be here, and he'll build us a floor
Of crystal as deft as the sheen
Of the waters of Summer; then out from the shore
The skaters in glee will careen;
And we'll scar the ice with our gleaming steel,
As we glint along in a rapturous reel,
For the ice is our own demesne.

SNOW-BALLING.

The soft, loose gold of her tresses
Is straying about her face,
And the wind through its silken meshes
Is running a frolicsome race.
Her violet eyes—how they darken and flash!
Her rose-red cheeks—how they glow!
As she stands ankle-deep in the milk-white drifts,
Pelting me with the snow.

She presses the soft flakes round her,
In her pretty, hoydenish play,
And she looks like a sea-nymph rising
Through the billows of foam and spray.

She moulds the balls with her little, bare hands—
Do you think she would pout or scold
If I nestled the pink palms down in my breast
To warm them?—they look so cold.

Her white woolen mittens are flung on the snow
Each one in itself a flake;
And her silken scarf beside them lies,
Coiled up like a crimson snake.
All about me the tracks of her soft, brown feet
Have printed the downy snow,
And I know by them where, another spring,
The prettiest flowers will grow.

She laughs and scoffs when my snow-balls fly
Harmlessly over her head;
And she flirts her curls in a saucy way,
And crouches in mimic dread.
She calls me a sorry marksman—
An awkward fellow—and still
She, sly little witch, knows well enough
It isn't from lack of skill.

Gay, beautiful Madge! Oh! what would she do
If my mouth was half as bold
As the crystals which fall on her lips and hair,
Like pearls among rubies and gold?
Will her pride and her willfulness trample my love,
As her feet have trampled the snow?
That the missiles she flings, that are ice to my face,
Are fire to my heart—does she know?

Sweet tease! Does she guess I am wondering now
Whether she'll ever be,
In the long, long future before us both,
Any thing more to me
Than a little hoyden with wild gold hair,
And rose-red cheeks in a glow,
Who stands ankle-deep in the milk-white drifts,
Pelting me with the snow?

MY SKATER-GIRL.

BY "MARCIE."

Twinkling feet,
Small and neat,
Peeping out from sly retreat;
Neatest ankle e'er was seen
Underneath a crinoline.

Eyes so bright,
Stars of night
Fade away and lose their light;
While the lashes, drooping low,
Modesty and shyness show.

Peach-down cheek
Blushes seek,
For the little one is meek;
Though she leads you in a maze,
Yet she does not love your praise.

Auburn curls,
Midst it pearls,
To the sentient breeze unfurls,
But the wanton, roving wind
Never is to her unkind.

Two dear skates,
Tête-à-têtes,
With them wonders she creates;
And with web and woof she'll weave
Fairy spells you can not leave.

Fairy sprite,
Day and night
Weaving still with touch so light,
You are weaving round my heart
Dreams which never will depart.

Fairy dreams,
Till it seems
Love lights on to ardent themes,
While my heart is in a whirl,
Pretty little skating girl.

THE SNOW AT FREDERICKSBURG.

BY LAURA C. REDDEN.

Drift over the slopes of the sunrise land,
O wonderful, wonderful snow!
O pure as the breast of a virgin saint!
Drift, tenderly, soft, and slow,
Over the slopes of the sunrise land,
And into the haunted dells
Of the forests of pine, where the sobbing winds
Are tuning their memory-bells;

Into the forests of sighing pines,
And over those yellow slopes
That seem but the work of the cleaving plow,
But cover so many hopes!
They are many indeed, and straightly made,
Not shapen with loving care;
But the souls let out and the broken blades
May never be counted here!

Fall over those lovely hero-graves,
O delicate-dropping snow!
Like the blessings of God's unfaltering love,
On the warrior-heads below;
Like the tender sigh of a mother's soul,
As she waiteth and watcheth for one
Who will never come back from the sunrise land
When this terrible war is done.

And here, where lieth the high of heart,
Drift, white as the bridal vail
That will never be worn by the drooping girl
Who sitteth afar, so pale;
Fall, fast as the tears of the suffering wife,
Who stretcheth despairing hands
Out to the blood-rich battle-fields
That crimson the eastern sands.

Fall in thy virgin tenderness,
O delicate snow! and cover
The graves of our heroes, sanctified,
Husband, and son, and lover.

Drift tenderly over those yellow slopes,
And mellow our deep distress,
And put us in mind of the shriven souls
And their mantles of righteousness.

FAREWELL, KING JACK!

BY "MARCIE."

Fold up the steels and put them away,
Ready again for a colder day,
When old Jack Frost, with an icy hold,
Will gather the waters into his fold.

Sorry to part from us, long he staid,
Pinching the cheeks of fair little maid;
Freezing the fingers we love so much;
Kissing the lips that we long to touch.

Blowing her dress till a foot so neat
Reveals itself in its sly retreat;
Tossing her tresses all over her face;
Holding her form in his cold embrace.

Whistling, singing, and humming his song
Into the ears of the old and the young;
Scatt'ring the snow-flakes about in his glee;
Painting on windows a mystery.

But Jack has gone to another domain,
While Spring commences a milder reign,
Breaking the chains of the king so bold,
Loosing the waters from icy hold.

Farewell, old king, but tarry not long,
Return to us soon, and the skater-throng
Will join in your glee, and chide your delay
Though we doff the steels now and put them away.

ROLLER SKATING.

This style of skating has become so deservedly popular within the last few years that it is no more than justice to our readers that we should devote at least a few pages to the description of the skate, and point out the distinction in the operation of ice and roller skates.



The above engraving shows the roller skate, which derives its name from the two hard-wood rollers at the toe and two at the heel. These rollers are turned or guided so as to make any desired curve by the oscillating of the sole plate or the proper inclination of the foot of the skater. The rollers sit squarely upon the floor, whether the foot is inclined or upright, and in this manner sufficient adhesion is obtained to prevent the skate from slipping sideways while turning short curves. By thus dispensing with all rough, soft, or elastic substances, as formerly used upon the rollers, a very easy rolling skate is obtained. The point upon which the skater changes from inside to outside edges is quite near

the foot, and screws, with elastic washers which hold the wheels, can be adjusted so as to afford more or less support for the ankle, while the foot is prevented from turning sideways beyond a given point. It will be observed in our engraving of the roller skate that straps are represented as applied to it, but, by many, clamps are used instead.

The supposition upon which good ice skaters generally start concerning these roller skates, that they can at once perform as well upon them as upon the ice skates, often times occasions great merriment. The working of the skate is different, and is perceptibly felt by the performer on his first essay upon them; but after getting the edges correctly, if he is a proficient ice skater, he soon becomes a proficient roller skater.

The only difference of importance between roller and ice skating is in movements in which the skater turns from forward to backward, and in performing "spins." These movements are generally done on the centre of the skate upon the ice, while, in roller skating, the turns must be done on the heel or the toe.

Roller skating is much easier of acquirement than ice skating; and regarding its healthfulness, we have only to say that our ideas upon the exercise of skating apply to roller skating quite as much as to ice skating.

The learner may acquire upon the roller skates a good power of balance and a full knowledge of the different movements that are performed on the ice skates, which will enable him, after a little practice upon the ice in accustoming himself to the slippery surface, to reach the higher degrees with great rapidity.

The sure footing of the skater upon the rollers enables him to execute the various movements with more ease and precision than the ice skater. We have seen the more difficult movements, such as "combination eights" and "threes," perfectly done, with an exactness that was astonishing.

As public notice is brought to bear upon roller skating,

its popularity increases with wonderful rapidity. An association was started in 1867 by a number of skaters in Cincinnati; the large Rink was floored over and opened to the public for roller skating, and the place was crowded to repletion every evening by lovers of the art.

The "New-York Skating Association" and the "Citizens' Skating Association," in New-York City, already have two large halls devoted to the exercise, and prominent ice skaters have made themselves proficient in the art of roller skating. Crowded rooms nightly attest the increasing popularity of the exercise, and healthy performers evidence the beneficial effects of roller skating by the roses on their cheeks and the beaming smiles upon their faces.

One great advantage which roller skating possesses over ice skating is, that the skater is not obliged to conform himself to the caprices of Jack Frost and the other treacherous elements of the season. For the roller skater, the pond is always free from snow, his floor is always hard and firm, and no treacherous "trips" or "cracks" are sprung upon him to bring him to earth. A lowering sky does not bring his spirits down to the ebb of disappointment, nor a scorching sun cause him to dream of a "mushy" surface on his pond. No precipitate ablutions taken through "air-holes" are liable to occur, and the "ball" is always up for the roller skater.

SKATING CLUBS.

A number of skating clubs, devoted to the advancement of the art of skating, have been formed during the past few years, and every season adds to the number.

As "in unity there is strength," skating clubs, if properly conducted, tend more to the advancement of the noble art than any other means which can be adopted. Proficient skaters are thus brought together in unity of thought, and new ideas advanced and passed upon, crude movements are made perfect, new combinations find existence, and information is published more rapidly than by any other method. The noble spirit of emulation is ever rife and renders inducement to improvement.

Another benefit accruing from skating clubs is, that novices in the art are offered facilities for the acquirement of the different movements such as can not be found elsewhere. By observation we learn more rapidly than by any other method. Good skating is communicable through the medium of the senses to those who are persevering and ambitious.

Skating clubs should always remember that the *main object* of such associations is the advancement of the art of skating, and should never pervert their influence to other uses, such as would be liable to exert a deleterious effect Unity of thought should bring unity of action, and unity of action will undoubtedly accomplish the desired result.

It is a sad fact that luxurious living induces disinclination

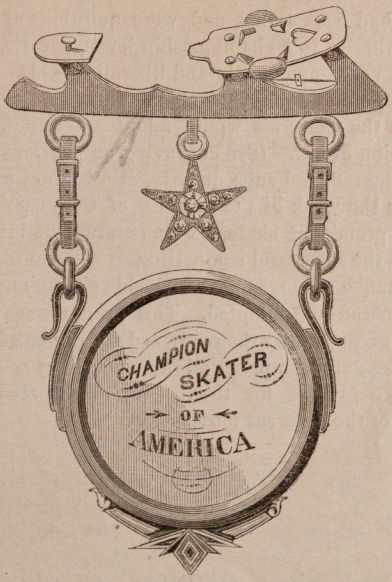
to exercise, and it is not, therefore, to the wealthier class of our cities that we may look for representatives in our skating clubs, save perhaps such as are self-made and accustomed from childhood to exercise as a necessity of life. Consequently the expenses of initiation and membership should conform as nearly as possible to the means of its poorest members, that the pleasure of association may not be a burden to them. A large membership will reduce the proportionate expense and give popularity to the art; every member should, therefore, have his heart in the work, and labor earnestly for the increase of membership, always bearing in mind that the life of the club will depend greatly upon the respectability of its members.

Rules should be adopted, and uniformly and cheerfully but persistently carried out. A law that is not respected is worse than no law at all, for the neglect of it forms a precedent for the neglect of another.

A delicate respect for the feelings of others should drive all thought of aristocracy, and every thing tending in that direction, from such associations. Nothing is a plainer evidence of ill breeding than the palpable desire to exhibit the wealth we may possess to the discomfiture of our poorer associates. No delicacy of feeling can have existence in such minds. The peacock in all its beauty is an object of pity because of its inordinate pride, notwithstanding its nature which the Almighty has given it. How much more, then, should we condemn those peacocks of fashion who strut around in their fine colors to the discomfiture of their poorer clad associates! Such a spirit should be suppressed, or the interest of the club will be at stake.

Finally, let there be perfect harmony. As in life we should have respect for our brother's infirmities, and as freedom of thought is an heirloom handed down to us from our martyr-ancestors, and all can not think alike, let us listen with respectful attention to our brother, and let the majority rule.

We hope for the success of all skating clubs and associations, feeling that the popularity and progress of the art depend greatly upon them; but we as sincerely hope that their membership may not be expressed by the word *aristocratic*, but rather by the preferable appellation, *select*.



The Championship Jewel.

THE AMERICAN SKATING CONGRESS.

The necessity of a supreme authority for skaters had manifested itself with the increasing popularity of the art, and was felt all over the country, when a call was issued, in February, 1868, for a Congress of Skaters, to be composed of representatives from the various parts of the United States and Canadas. In answer to this call, a number of prominent skaters met in convention at Alleghany City, Pa., formed themselves into a congress, established under the name of "The American Skating Congress," adopted a constitution and by-laws, and went into regular operation.

Previous to this time, all sorts of championship medals, belts, etc., had been extant and were questions of dispute. To give authority to a championship jewel, Messrs. Hervey & Johnson very opportunely and liberally presented to the Congress a gold and diamond medal, valued at over $500, asking that the Congress would adopt and authorize it as the Champion Jewel. (See engraving on previous page.)

It was adopted, and subsequently, at a tourney of skaters held during the week of the meeting of the convention, in which four prominent skaters were entered, the medal was awarded to the successful competitor.

A programme of movements to decide championship contests was offered and adopted. This programme was prepared with great care by the renowned and esteemed Eugene B. Cook, Esq., and comprises all the elementary movements known. We give it for the benefit of the reader, with definitions of the different movements.

PROGRAMME OF THE AMERICAN SKATING CONGRESS.



1. Plain forward and backward movement.
2. "Lap-foot,"—as field step and in cutting circle.
3. Outside edge roll, forward.
4. Outside edge roll, backward.
5. Inside edge roll, forward.
6. Inside edge roll, backward.
7. Cross-roll, forward.
8. Cross-roll, backward.
9. Change of edge roll, forward—commencing either on outside or inside edge.
10. Change of edge roll, backward—beginning either on inside or outside edge.
11. (*a.*)—"On to Richmond;" that is, cross one foot in front of other, and with back stroke outside edge go backward or forward.
    (*b.*)—Reverse "On to Richmond;" that is, going forward by forward outside edge, stroke given alternately behind each leg.
12. "Locomotives;" forward, backward, sideways—single and double.
13. Waltz steps.
14. Spread eagles, inside and outside edges.
15. Figure threes. (*a.*)—Beginning inside or outside edge. On field and in eight. Including "flying threes."
    (*b.*)—Double three, beginning inside or outside edge.

16. Grape-vines. Including "Philadelphia Twist Vine," etc.
17. Toe and heel movements. Embracing pivot-circling, toe-spins, (*pirouettes,*) and movements on both toes, etc.
18. Single flat foot spins, and double foot whirls.
19. Serpentines. (*a.*)—Single foot—forward and backward, right and left.
    (*b.*)—Following feet—forward and backward, right and left. In "two-foot eight."
20. Figure eight on one foot, forward.
21. Figure eight on one foot, backward.
22. Changes of edge—single and double.
23. One-foot loops, inside and outside edges. Simple and in combination.
24. One-foot ringlets, inside and outside edges. Simple and in combination.
25. Specialties. Embracing *original* and *peculiar* movements.
26. General display of combined movements, at the option of the contestant.

No points shall be given for a movement under the head of specialties, if the skater who executed it has executed the same movement during the programme.

The judges shall, at the completion of each movement in a contest, mark on a slip of paper the number of points for each contestant, and deposit the slip in a closed box; these slips shall not be referred to till the close of the contest, when the judges shall foot up all the slips, and the number of points gained by each contestant shall constitute their award, which shall be final.

The order of taking the ice by each contestant shall be decided by lot, and the number of figures to be executed shall be divided as nearly as possible by the number of contestants; the one drawing number one to skate first in

the first division of figures, the one drawing number two to skate first in the second division, and so on through, the one drawing the last number to skate first in the last division of figures, whether that division shall comprise more or less figures than the former division.

EXPLANATION OF PROGRAMME OF THE AMERICAN SKATING CONGRESS.

1. Plain skating. The step not as long as a roll.
2. Any step in which one foot laps the other, and carries the skater around in a circle.
3. A long, curved slide on the outside edge of the skate, on alternate feet, forward.
4. A long, curved slide on the outside edge of the skate, alternate feet, backward. At the end of each slide, the skater may change the edge slightly, so as to get a good start on the other foot.
5. A long, curved slide on the inside edge of the skate, alternate feet, forward.
6. A long, curved slide on the inside edge of the skate, alternate feet, backward.
7. A long, curved slide forward on the outside edge of the skate, crossing the balance foot over the other, and placing it upon the ice in this position.
8. A long, curved slide backward on the outside edge of the skate, crossing the balance foot over the other, and placing it upon the ice in this position.
9. A long, double curve slide forward, starting on either edge, and changing to the other edge, making the slide on each edge of the same length.
10. A long, double curve slide backward, starting on either edge, and changing to the other edge, making the slide on each edge of the same length.

11. (*a.*)—A movement having the appearance of walking forward, but going backward; the feet to be placed the same as in "forward cross-roll."

    (*b.*)—A movement having the appearance of going backward, while in reality the body is going forward.

12. Any peculiar movement by which the skater can counterfeit the noise of a locomotive, either slow or fast.

13. Any movement in which the skater goes around in one direction, keeping time to the music of a waltz.

14. A movement in which the toes are turned out, and pointing in opposite, or nearly opposite, directions.

15. (*a.*)—A movement in which the skater turns on one foot from forward to backward, or backward to forward, and leaves a "figure three" upon the ice.

    (*b.*)—A double turn, making two "threes" joined together.

16. Any movement in which the skater turns from forward to backward, and backward to forward again, keeping both feet upon the ice, and crossing them before each turn.

17. Any movement which is done on the heels or toes, or on the flat or the edge of one skate, by aid of the toe or heel of the other.

18. A spin done on the flat of one or of two feet.

19. (*a.*)—A movement by which the skater goes in a serpentine course on one foot, without touching the other to the ice.

    (*b.*)—A movement by which the skater goes in a "serpentine" course on two feet, without raising either foot from the ice.

20. A "figure eight," done forward on one foot, without touching the other to the ice.

21. A "figure eight on one foot," backward, without touching the other to the ice.
22. A movement on one foot, in which the skater changes from one edge of the skate to another, without touching the other foot to the ice.
23. A one-foot spin done on the edge of the skate, leaving an oblong loop or loops marked upon the ice.
24. A one-foot spin on the edge of the skate, leaving a circle or circles marked upon the ice.
25. Original or favorite steps of the skater.

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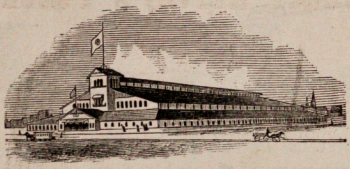
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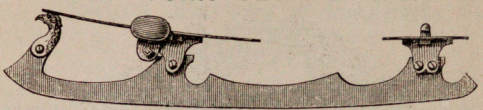
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